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Cover: Cesar Pelli's Herring Hall at Rice University, Houston. Photograph © R. Greg Hursley (See page 174).

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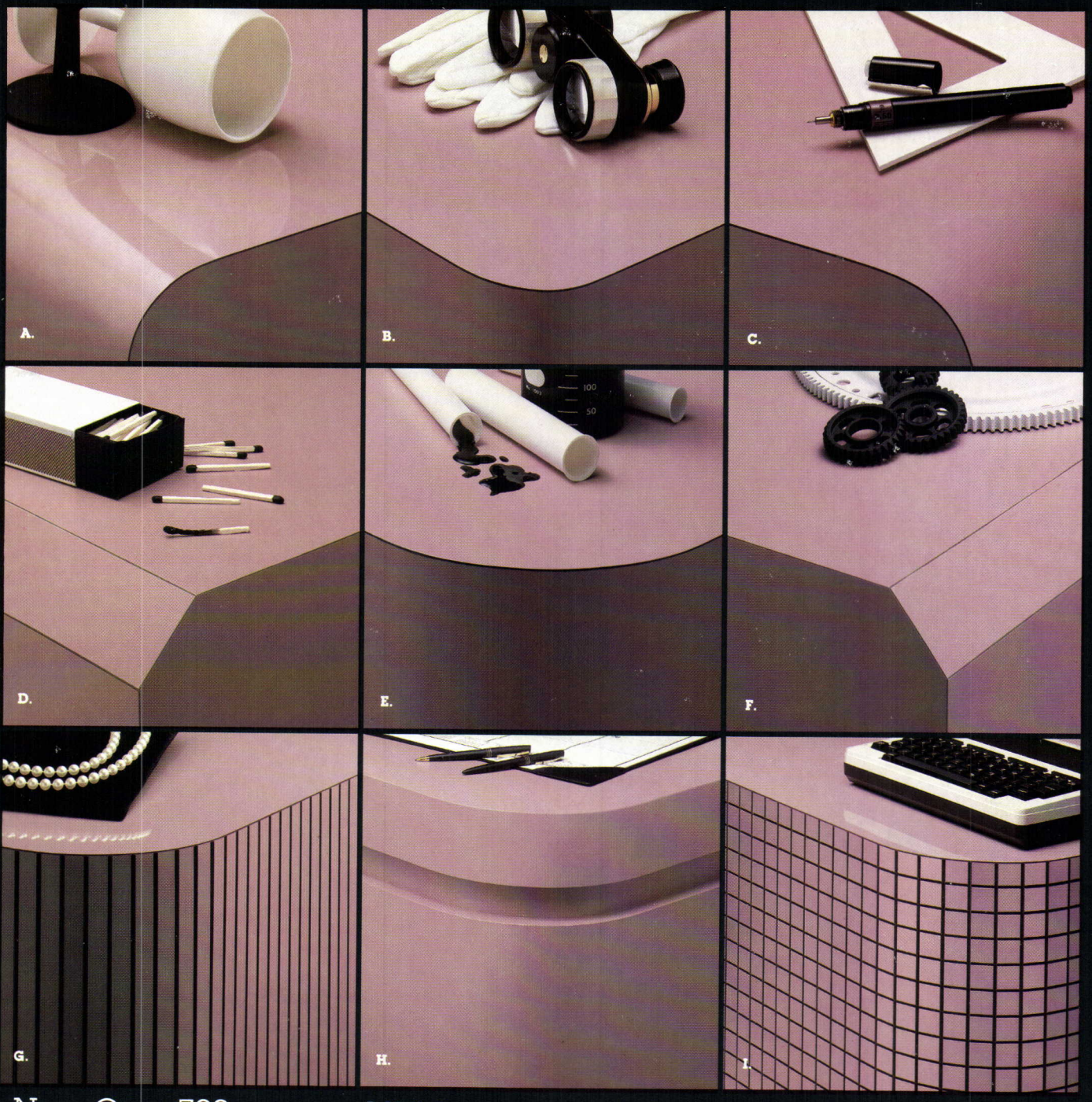
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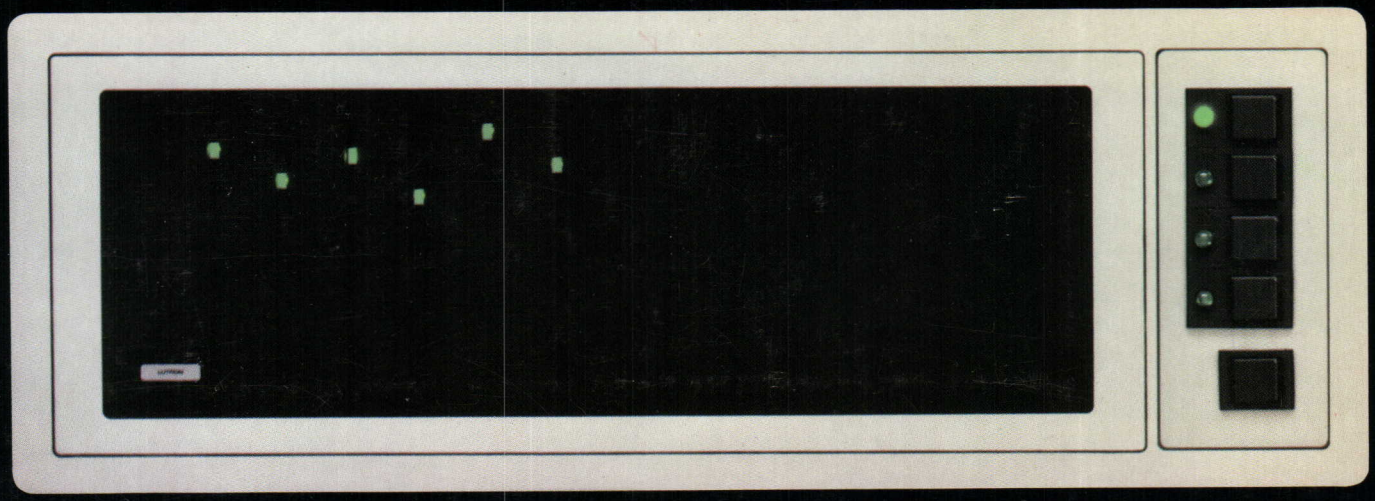
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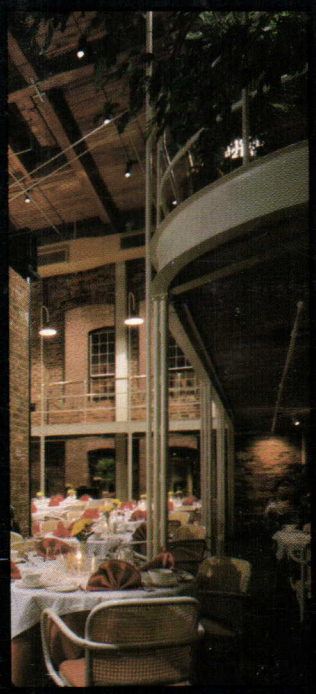
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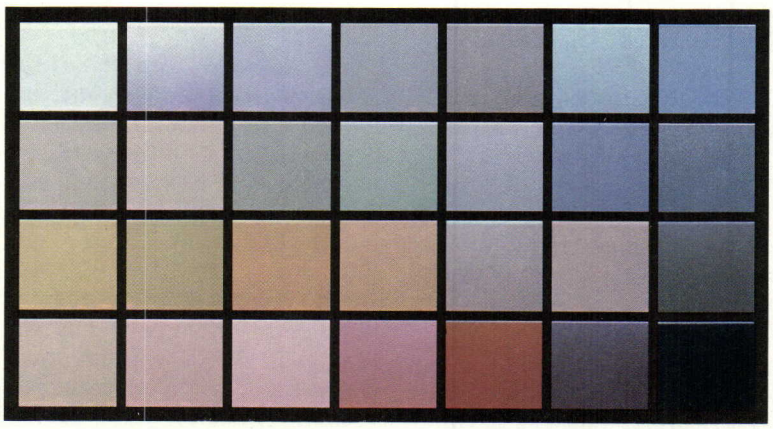
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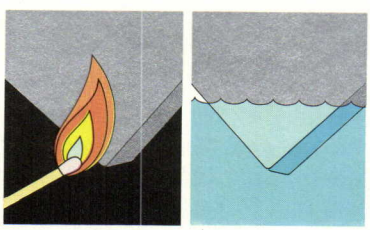
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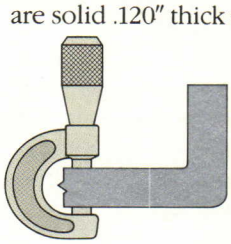
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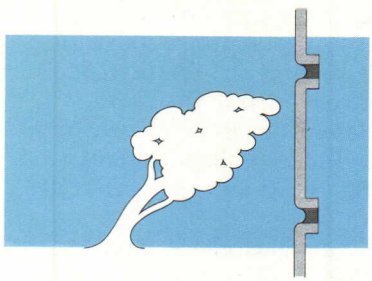
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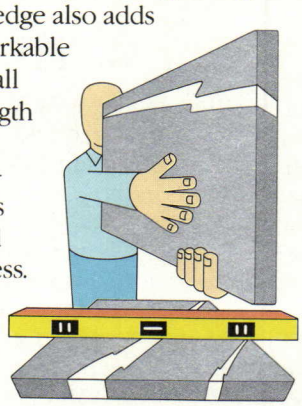
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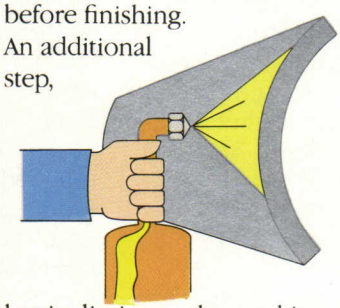
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EVENTS

May 29-31: Energy '85 Symposium and Expo, Philadelphia. Contact: Association of Energy Engineers, 4025 Pleasantdale Road, Suite 340, Atlanta, Ga. 30340.
May 30: AIA Energy in Architecture Workshop on Microcomputer, Argonne, Ill. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.
June 3-4: Seminar on Cutting HVAC Operating Costs, York, Pa. Contact: York Institute of Airconditioning and Refrigeration, Borg-Warner Airconditioning, P.O. Box 1592-3611, York, Pa. 17405.
June 3-5: Third North American Masonry Conference, The University of Texas at Arlington. Contact: John H. Matthys, North American Masonry Conference, Box 19347 UTA Station, Arlington, Tex. 76019.
June 3-6: Renewable Energy Technologies Symposium and International Exposition, Anaheim, Calif. Contact: Linda Ladas, TMAC, 680 Beach Street, Suite 428, San Francisco, Calif. 94109.
June 3-7: Course on Advanced Infrared Thermography, South Burlington, Vt. Contact: The Infraspection Institute, Juniper Ridge, Box 2543, Shelburne, Vt. 05482.
June 3-7: Conference on Design Process—Case Studies of Tomorrow, Anaheim, Calif. Contact: Fred A. Stitt, Guidelines, Box 456, Orinda, Calif. 94563.
June 5: Seminar on Developing Your Own Projects, Honolulu. (Repeat seminar June 7, Los Angeles.) Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.
June 5-7: Professional Development Seminar on Advanced Marketing, San Francisco. Contact: Brenda Henderson at Institute headquarters, (202) 626-7353.
June 6-10: Conference on Making Cities Livable, Venice, Italy. Contact: Suzanne H. Crowhurst Lennard, Center for Urban Well Being, Box QQQ, Southampton, N.Y. 11968.
June 9-12: AIA Annual Convention, San Francisco.
June 10-12: International Conference on Biologically Induced Corrosion, Gaithersburg, Md. Contact: Warren Iverson, A331 Materials Building, NBS, Gaithersburg, Md. 20899.
June 10-14: Conference on Applied Numeral Methods Using Personal Computers, Ann Arbor, Mich. Contact: Viola E. Miller, University of Michigan, College of Engineering, 300 Chrysler Center/North Campus, Ann Arbor, Mich. 48109.
June 11-14: NEOCON 17, The Merchandise Mart, Chicago. Contact: The Communications Department, The Merchandise Mart, Suite 830, Chicago, Ill. 60654.
June 13-15: Workshop on Riverfront Historic Preservation and Development, Minneapolis. Contact: The Waterfront Center, 1536 44th Street, N.W., Washington, D.C. 20007.
June 13-15: Annual Conference of the Associated Landscape Contractors of America, Boston. Contact: ALCA, 405 N. Washington Street, Falls Church, Va. 22046.
June 16-19: Meeting on Building Deals and Sealants, Minneapolis. Contact: American Society for Testing and Materials, 1916 Race Street, Philadelphia, Pa. 19103.
June 16-21: Annual Meeting and Exhibition of the Air Pollution Control Association, Detroit. Contact: APCA, P.O. Box 2861, Pittsburgh, Pa. 15230.
June 16-21: International Design Conference, Aspen, Colo. Contact: Deborah Murphy, IDCA, P.O. Box 664, Aspen, Colo. 81612.
June 18-19: Seminar on Managing Cogeneration Projects, Minneapolis. Contact: Association of Energy Engineers, 4025 Pleasantdale Road, Suite 340, Atlanta, Ga. 30340.
June 19-22: Pacific Coast Builders Conference, San Francisco. Contact: Jane Goldman, PCBC Public Relations, 1107 9th Street, Suite 1060, Sacramento, Calif. 95814.
June 21-23: Convention and Exhibition of the Construction Specifications, Institute, Orlando, Fla. Contact: Administrator of Convention Services, CSI, 601 Madison Street, Alexandria, Va. 22314.
June 23-26: Annual Meeting of the American Society of Heating, Refrigeration and Airconditioning Engineers, Honolulu. Contact: Ralph Burkowsky, ASHRAE, 1791 Tullie Circle, NE, Atlanta, Ga. 30329.
June 23-30: Society of Women Engineers Annual Convention, Minneapolis. Contact: Glynis Hinschberger, P.O. Box 9542, Minneapolis, Minn. 55440.
June 25-27: Conference on Computer Graphics, Los Angeles. Contact: National Computer Graphics Association, 8401 Arlington Blvd., Fairfax, Va. 22031.
June 25-27: International Technology Institute Annual Meeting, San Francisco. Contact: ITI, 7125 Saltsburg Road, Pittsburgh, Pa. 15235.
June 26-29: Annual Conference of the League of Historic American Theaters, Denver. Contact: LHAT, 1600 H St. N.W., Washington, D.C. 20006.

LETTERS

Mendelsohn in Silicon Valley: Reyner Banham is mistaken in his attribution to Erich Mendelsohn of the Varian Associates building illustrated in the March issue (page 111). This was designed, after Mendelsohn's death in 1953, by his associate, Michael Gallis. Before this was built, Mendelsohn designed the Varian Administration building that still stands facing El Camino Real. It was, however, a bit of an oddity because it is a one-story pitched roof building with redwood exterior—Mendelsohn rather uncomfortable trying



to come to terms with the Bay Region style.

It was good to see the SCSD prototype in this excellent article, if only because I helped to design it. We were always grateful that the building was far enough from the academic center of Stanford University that we did not have to put a Spanish tile roof on it. *Christopher Arnold, AIA*
San Mateo, Calif.

Reyner Banham responds: I thank Christopher Arnold for clarifying something that I (and not alone) have always found confusing on the territory, since the single-story block is such an "oddity" that it looks even less like Mendelsohn than the Gallis block does.

Union Carbide: Your excellent critique of the new Union Carbide building (Feb., page 60) in Danbury, Conn., gave no hint of that corporation's current problems stemming from last year's gas leak in a small town in India.

Architects are for the most part a very moral group, as well as conscience-prone, and one the profession's chief attributes is no doubt a sense of good taste. But the contrast between a splendiferous material splurge on the one hand and the death of over 2,000 Indians on the other is too great to remain unnoticed.

True, Union Carbide's profits may readily take care of the damages bound to accrue, but this conclusion misses a vital point. A corporate attitude that can blithely sweep a great disaster under the rug (or under the concrete)—comparable only to the headlong U.S. Soviet dash toward nuclear climax—should make us fear for our future. *George Conklin, AIA*
New Haven

Corrections: A typographical error in Richard Guy Wilson's review of *Architect: The Life and Work of Charles W. Moore* (March, page 163) resulted in the statement that Moore "would seem an ideal subject a for contemporary biological study. . ." That should have read "biographical study." Our apologies to Messrs. Wilson and Moore.

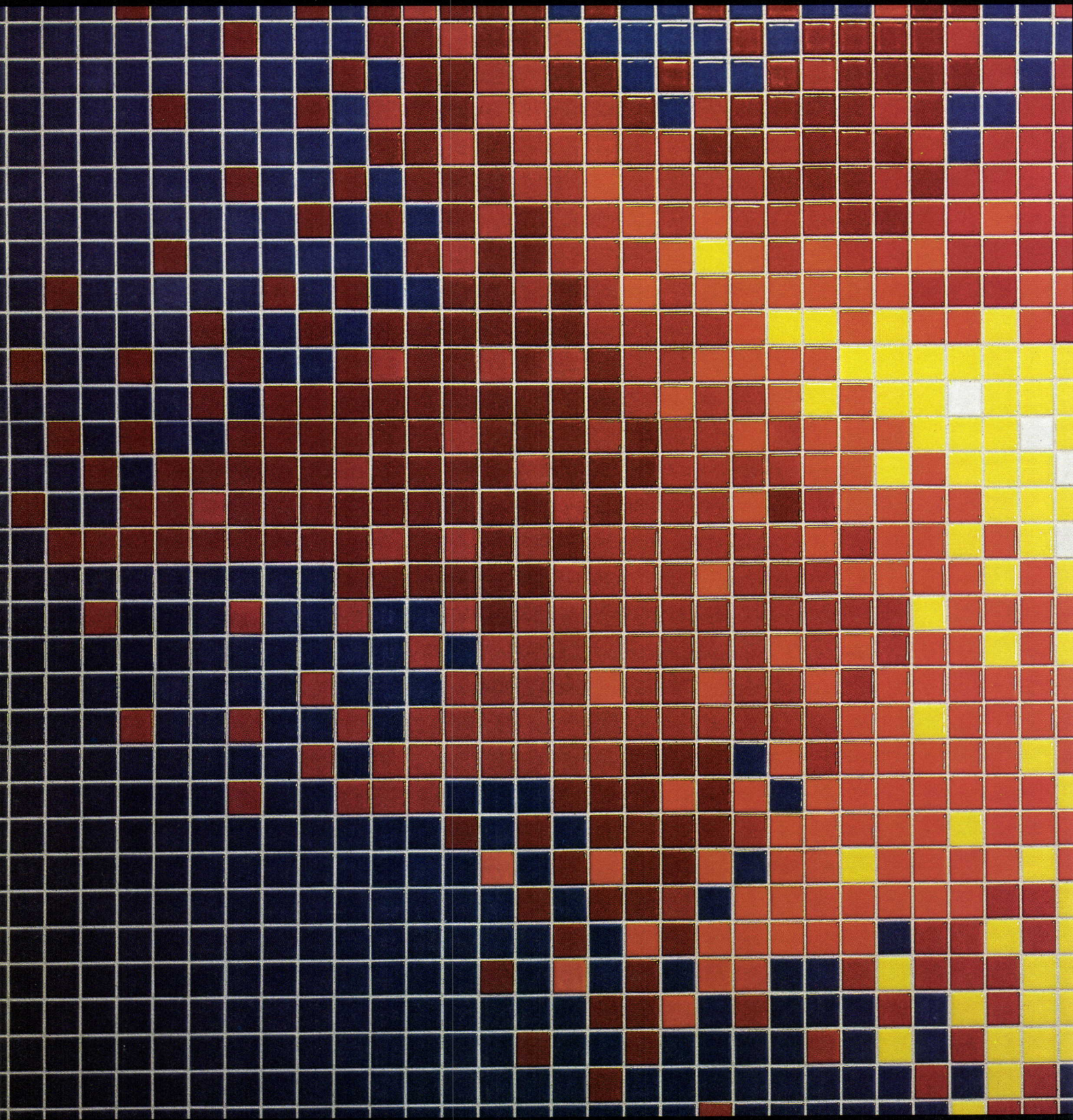
CE Maguire, Inc., of Waltham, Mass., was identified as an engineering firm in our February news report on the first presidential design awards (page 16). The firm is active in planning and architecture as well as engineering.

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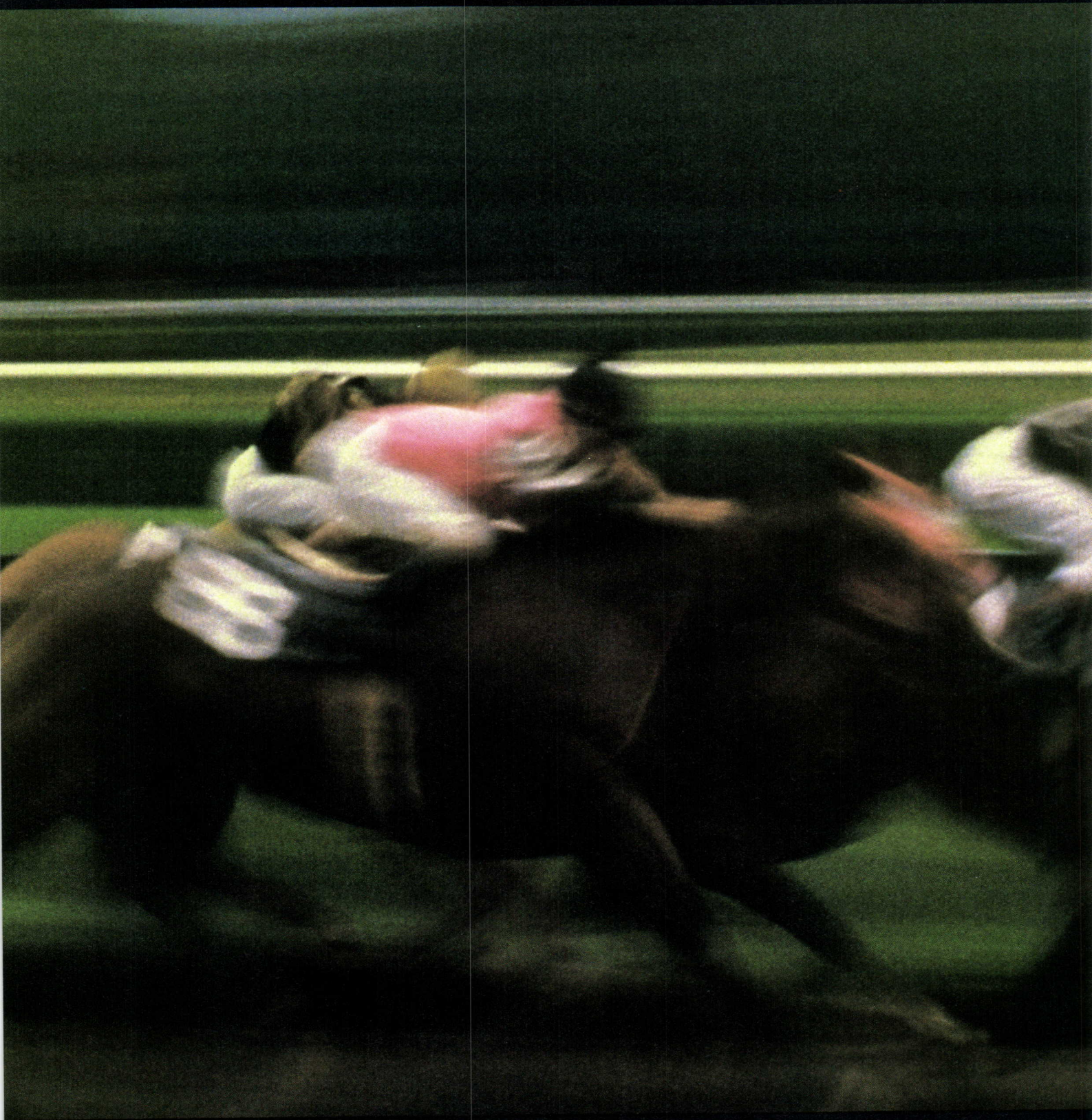
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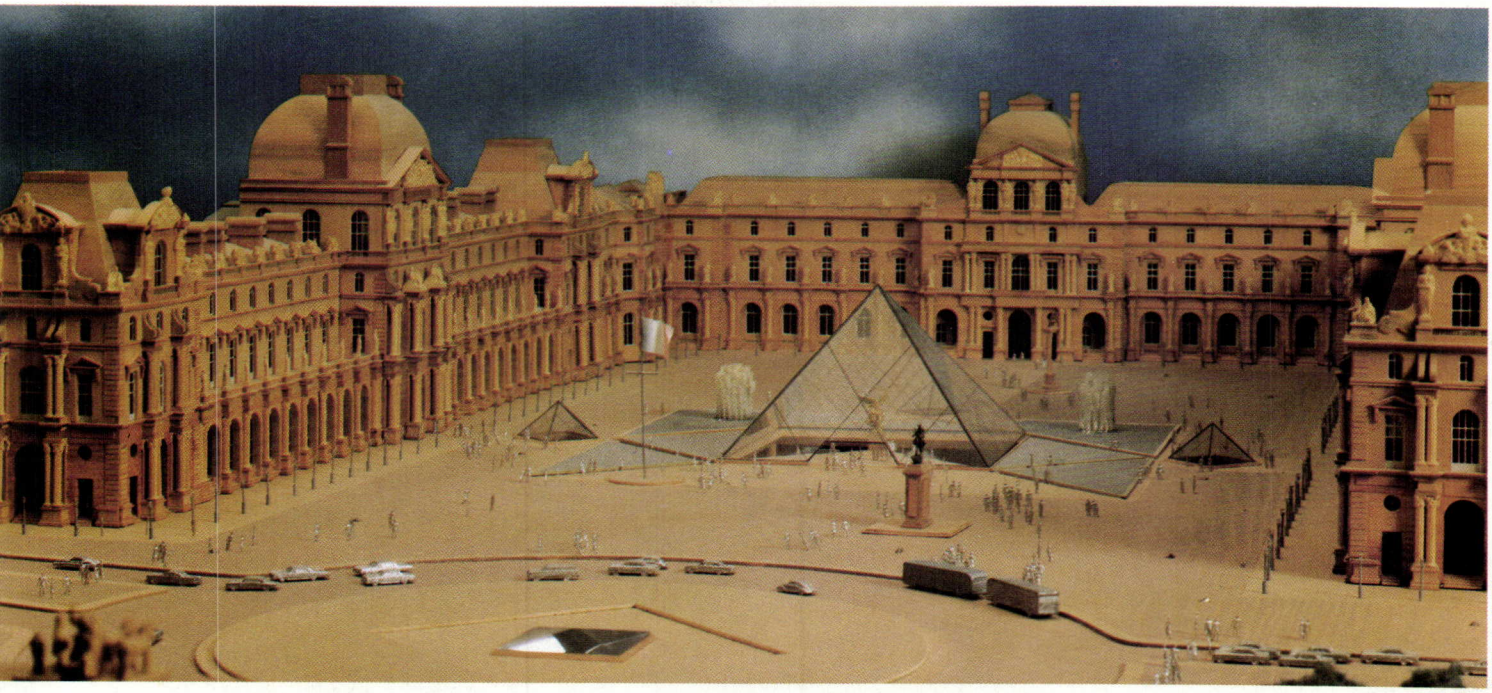


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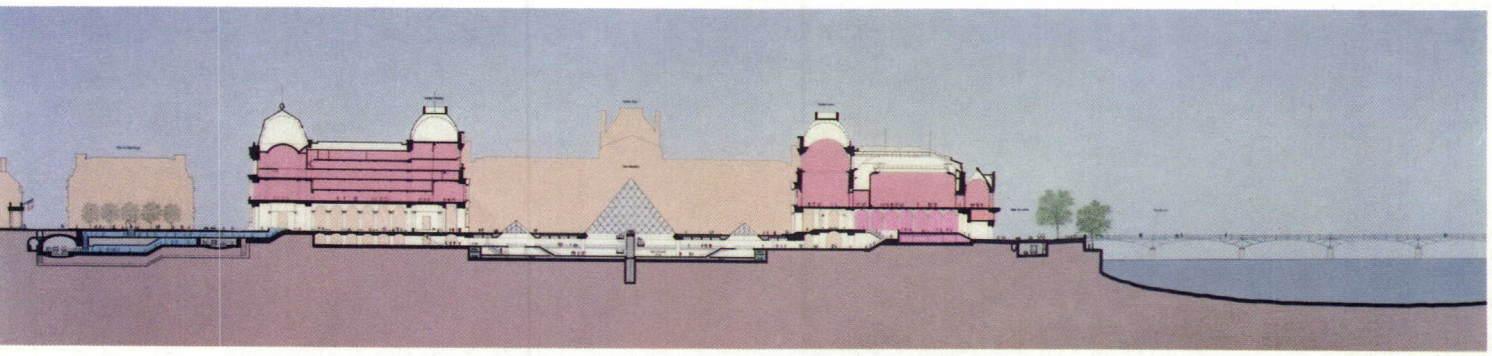
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French Ferociously Debate the Pei Pyramid at the Louvre

storm of controversy, without equal in e architectural annals of America, sur-unds the design of Ieoh Ming Pei, FAIA, r the proposed modernization of the ouvre. The plan to place a glass pyra-id in the middle of the Cour Napoléon portal to a new entrance has prompted gorous opposition that exceeds the ror raised over St. Bartholomew's and en Pennsylvania Station.

The peculiarly French penchant for olemics has made this a momentous bat-e. Some critics are demanding a national ferendum on the design, others that a ll-size model be built. An entire book s been written attacking the design. The ntroversy goes beyond the architectural sues and has become a political strug-gle emblematic of conservative resistance to the Socialist government.

The Pei plan calls for the creation of a two-story central service and reception area under the Cour Napoléon, the open courtyard of the Louvre. The floors below grade are to provide much needed museum services and, most importantly, more direct access to the vast disparate areas of the museum. The entrance to the new space is a 70-foot-high glass pyramid flanked by three smaller pyramids and two fountains. The large pyramid is roughly two-thirds the height of the adjacent buildings.

Above, top, view of the maquette showing the pyramids, fountains, and new road in the Cour Napoléon of the Louvre; bottom, north-south section reveals the two new below-grade levels.

The simplest solution, to have no visible entrance, was ruled out very early. Pei believed that the entrance demanded space and light. He said, "I wanted to give the entrance symbolic dignity and architectural excitement. You have to have an emergence. The pyramid was chosen as the most respectful form."

The straightforward modernist approach chosen by Pei was influenced by the great tradition of French landscape architecture. In particular, Pei acknowledges the work of André Le Nôtre, architect of the gardens of Versailles. The modernist pyramid, as Pei sees it, is inherently classical and therefore complements the classical facade of the Louvre. Much earlier, Pei considered both explicitly classical and postmodern schemes and rejected both approaches, feeling that they could not measure up to the Louvre.

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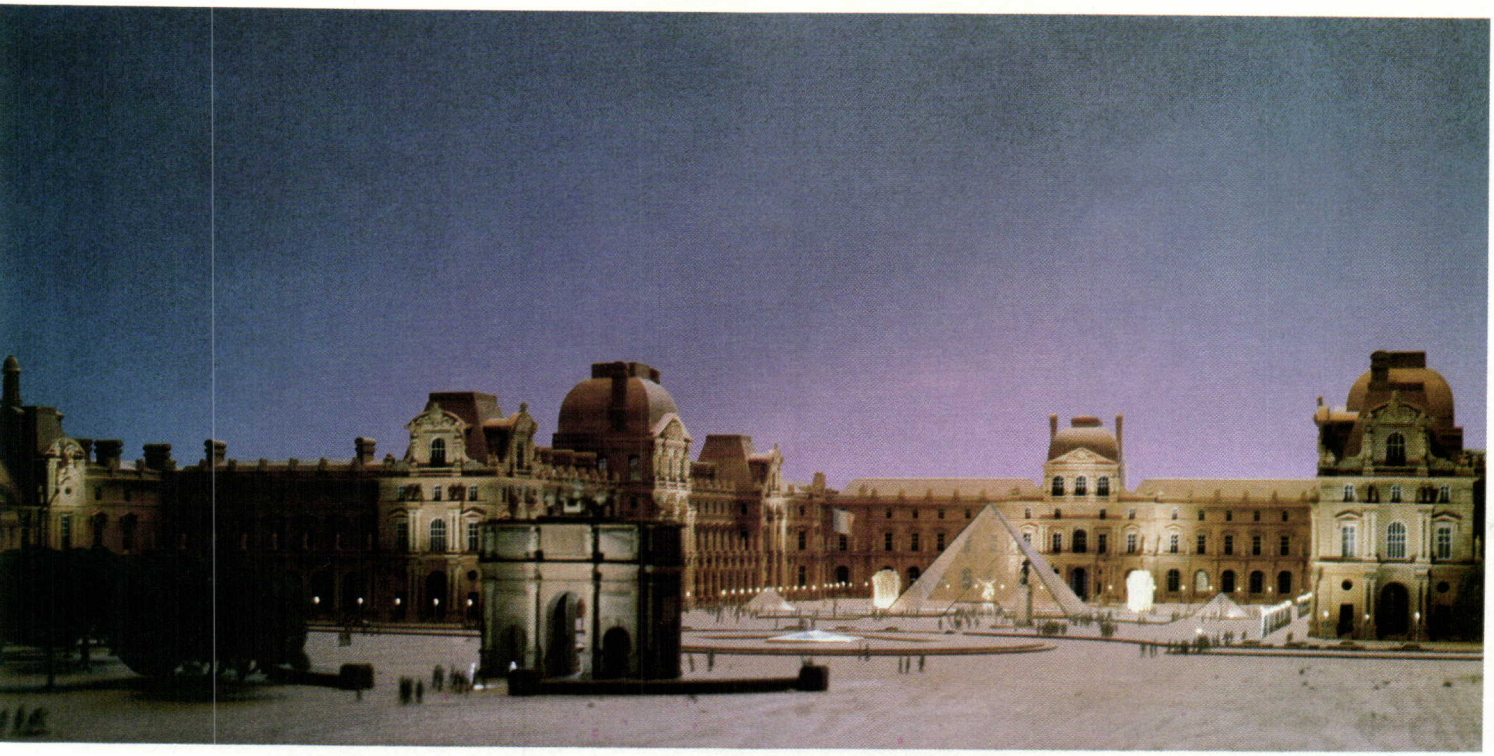
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Daliette Sucheyre

ontroversies *from page 25*

The expansion of the Louvre began in eptember 1981 when President Francois itterrand announced that the finance inistry would move to Bercy in 1986. he entire northern wing (encompassing e *Pavillons de l'Horloge, Colbert,* and *ichilieu*) would then be freed for the useum, which had long desired more ace. The museum and its expansion was amed *Le Grand Louvre.*

Mitterrand personally invited Pei to con- der undertaking the project. At their st meeting Pei reported that he was terested but uncertain about whether ything should be done. He consented study the site for a period of four onths and then to report back to Mitter- nd. In three months Pei was convinced at expansion was essential for the Lou- vre, and achievable. He agreed to take on the project.

Pei and his quickly assembled team collaborated with the chief architect of the Louvre, Georges Duval, to prepare the complex program. While Pei proceeded with his design, an archaeological survey was begun.

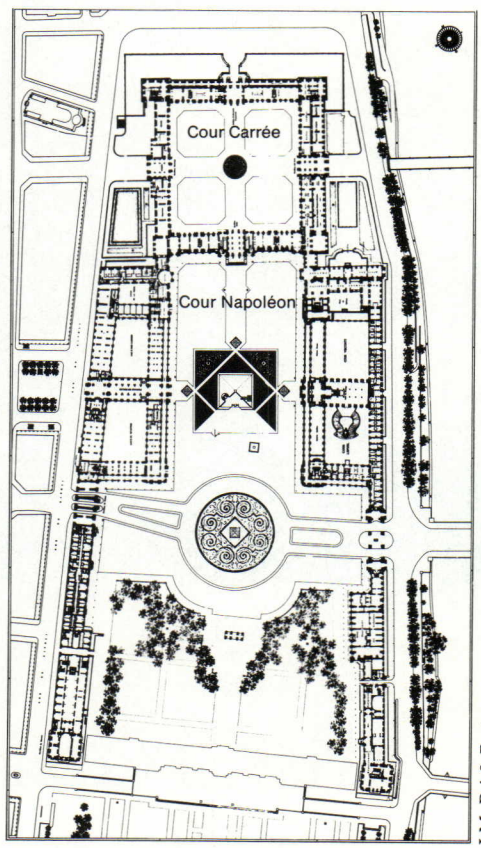
The history of France and the urban history of Paris are intimately connected with, and reflected in, the history of the Louvre, which engenders an intense patriotism. The suggestion of change to this hallowed ground triggered heated debate, and it was not surprising that Pei's plan was attacked at once.

The clean, crystalline pyramid appalled the opposition. A coalition of opposition groups wrote to Jack Lang, the minister of culture, to protest the pyramid. "The great pyramid of Giza reaches without a doubt the perfection of the form. Superb in the nudity of the desert, it would become incongruous on the site . . . ."

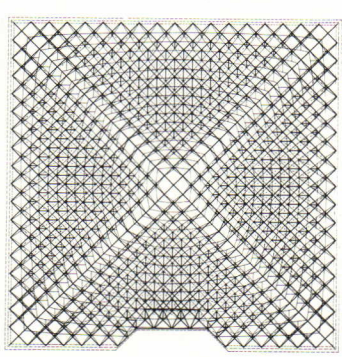
The opposition mounted a passionate campaign in the conservative newspaper *Le Figaro*, which routinely levels attacks at President Mitterrand and his Socialist government. As the economy has weakened in France, so has the popularity of the Socialists. With the exception of the notoriously independent mayor of Paris, Jacques Chirac, who supports the plan, the conservatives have tried to make *Le Grand Louvre* a *cause célèbre*, symbolic of the erosion of the French establishment. A book, *Paris Mystifié: La Grand*

continued on page 34

Above, exhibition maquette at the Orangerie shows illumination of the pyramid at night. Below, computer rendering looking up to the pyramid's apex.



I.M. Pei & Partners



I.M. Pei & Partners

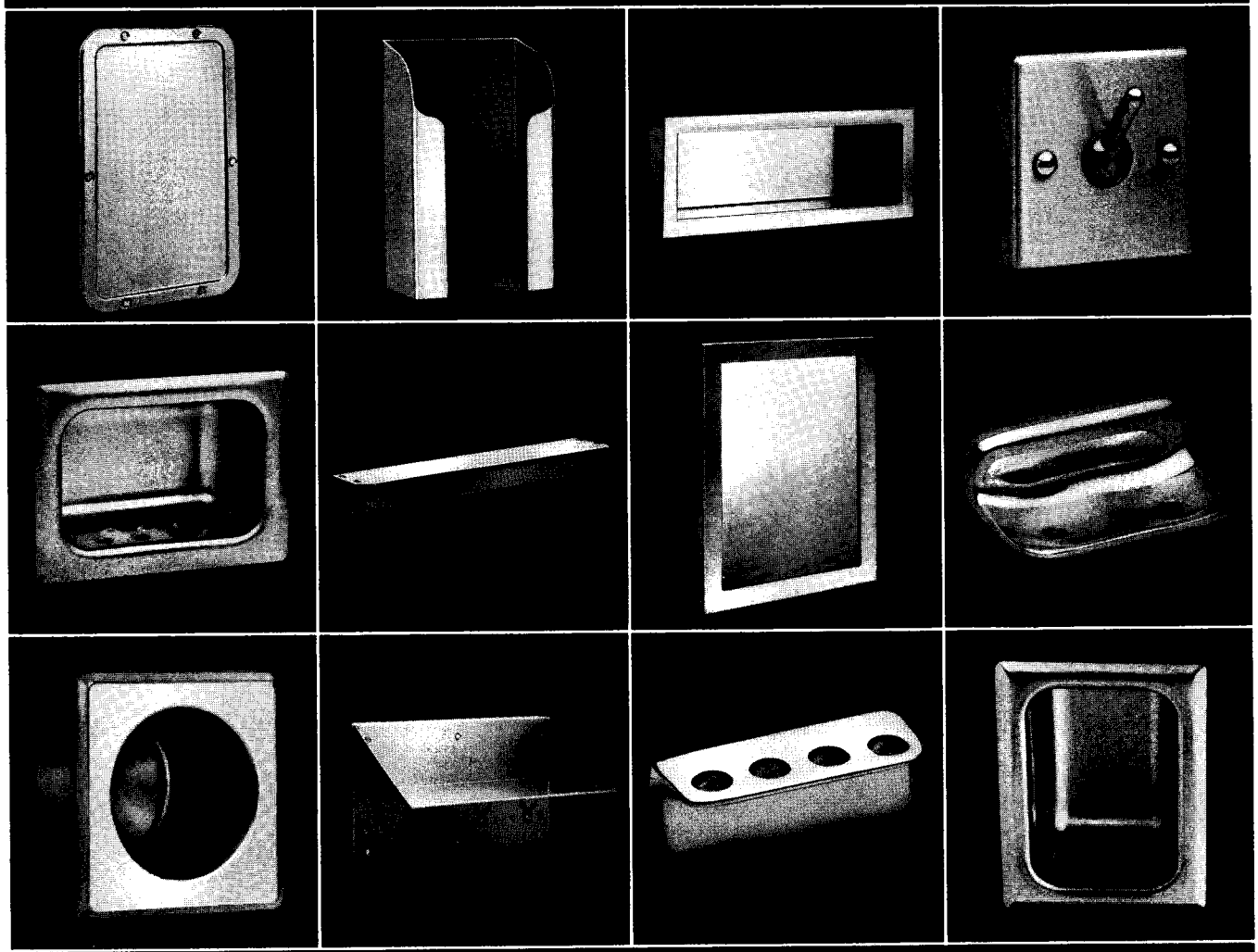
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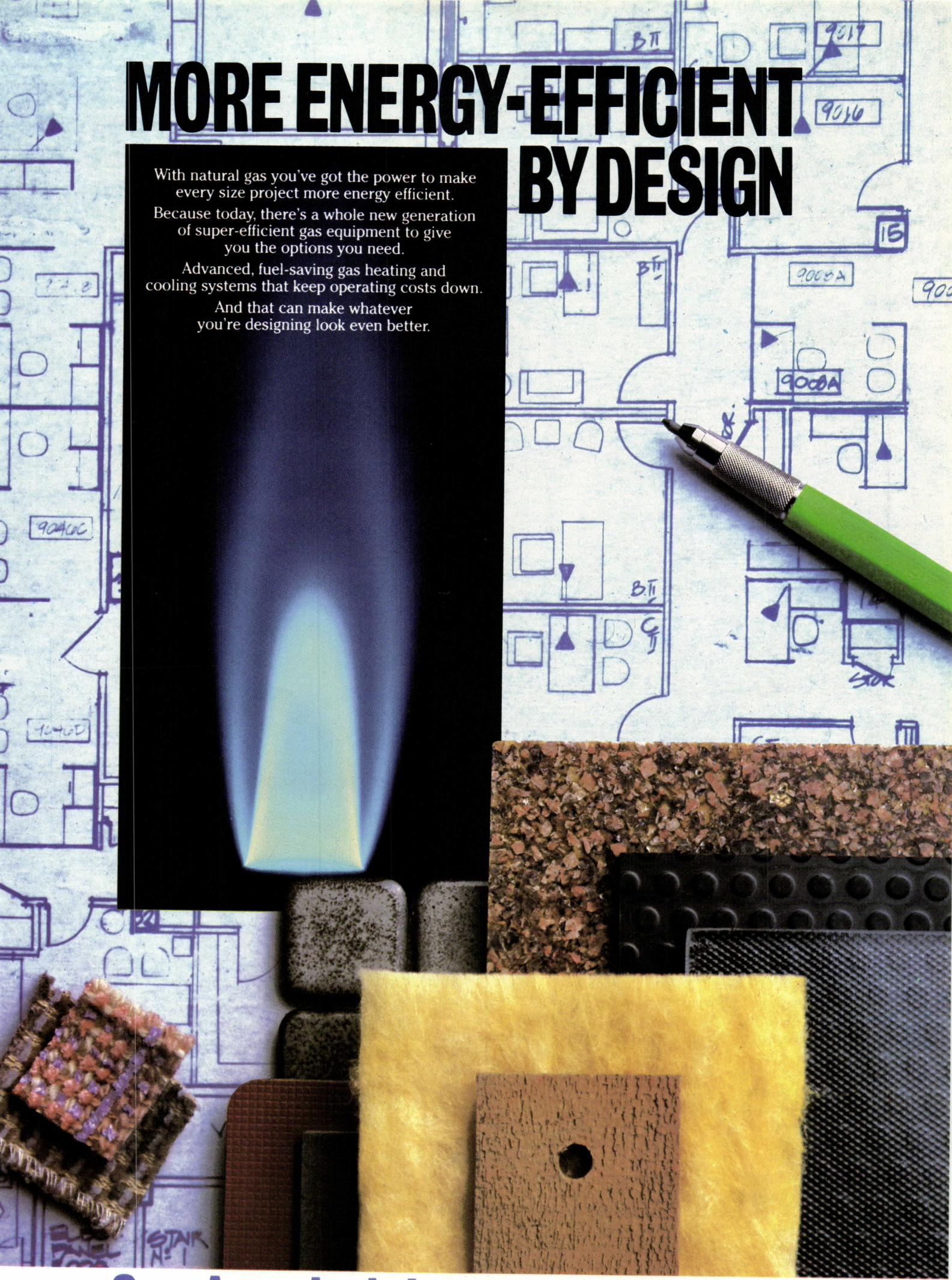
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The Louvre as it appeared in 1983 before excavation and construction began.

Controversies *from page 31*

Illusion du Grand Louvre (Paris Fooled: The Great Illusion of *Le Grand Louvre*), published in January, vehemently denounced the pyramid but recognized the logic of the overall plan.

Few criticized the need for expansion and improvement of the Louvre. It was designed as a palace, and little accommodation has been made for its use as a museum visited by millions each year. Modern museums generally allocate about 60 percent of available space for exhibition galleries, with 40 percent reserved for laboratories, offices, libraries, shops, and restaurants. The Louvre's galleries, on the other hand, constitute 80 percent of its space. The Louvre's success as a coherent museum also suffers because of its vastness. The great distances are daunting to both staff and visitors. With the collections redistributed in the finance ministry wing, a shorter route between it and the other buildings on the Cour Napoléon would improve the visitor's experience substantially.

The visitor will enter through the new entrance, the pyramid, which will also carry daylight into the space below grade. The pyramid, supported by a complex stainless steel cable frame, will be illuminated at night. Specially crafted, clear white glass will be butt-jointed with dark gray mullions to echo the Louvre's lead rooftops.

The pyramid entrance will lead to the new central core of the museum, the Hall Napoléon, and a reception area located on the lower level. The lower level also will contain museum shops, two double-height temporary exhibition galleries, the Young People's Louvre, and a suite with an auditorium seating 450 people, plus two meeting rooms. An open balcony with two cafes lit by the pyramid will ring the Hall Napoléon at the mezzanine level. At this level corridors will link the existing wings of the museum to the Hall Napoléon.

The East Building of the National Gallery of Art in Washington is obviously the progenitor of the pyramids at the Lou vre. At the East Building many of the same elements were used: glass emergences, an undergrond passage linking th new and existing buildings, and rippling water.

The Avenue du General Lemmonier will be covered with earth. The terrace of the Chateau du Tuileries will be restored, and the famous Le Nôtre flower beds moved. An underground parking facility for 100 tour buses and 500 cars, contested by none, is the least controve sial part of the scheme. Tour buses, spo ing the cityscape, often crowd the perip ery of the Tuileries and, even worse, remind the nationalistic French that 80 percent of the Louvre's visitors are tourist

The controversy over the pyramid no withstanding, the French are thrilled by the excavation of the Cours Carrée and Napoléon. The prospect of constructio the first since the rebuilding of the *Pavill de Flore* and *Pavillon de Marsan* in the

continued on page

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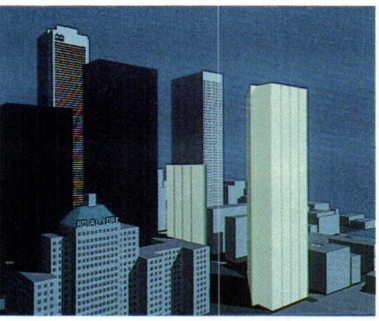
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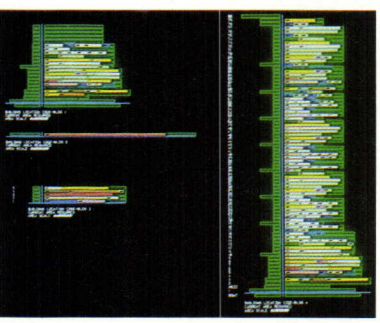
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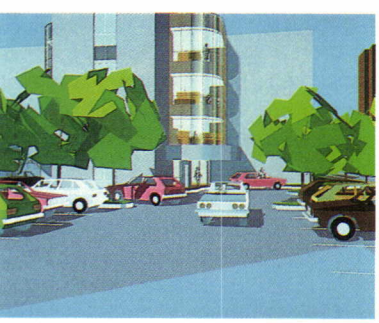


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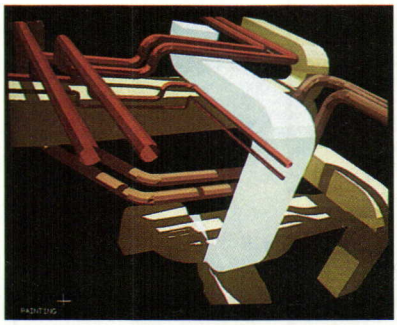


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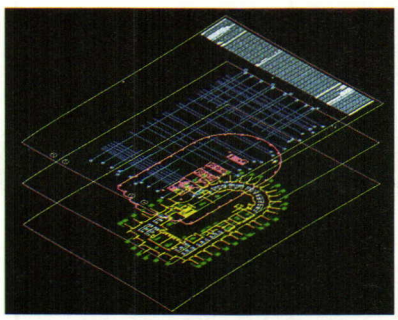
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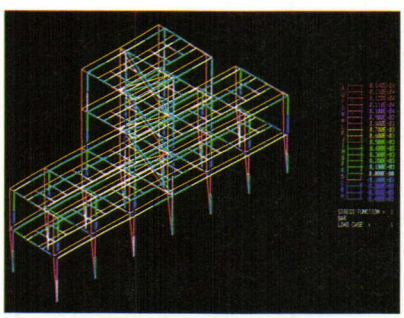


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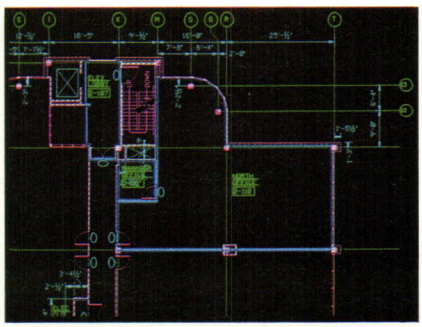
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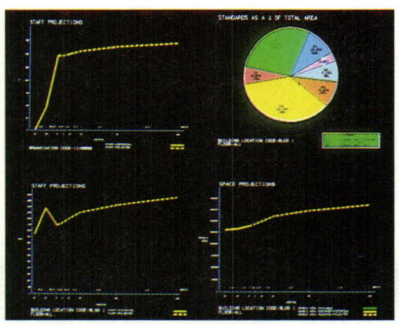


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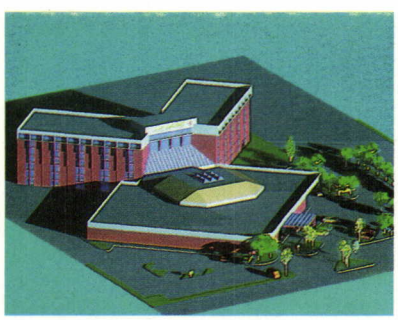
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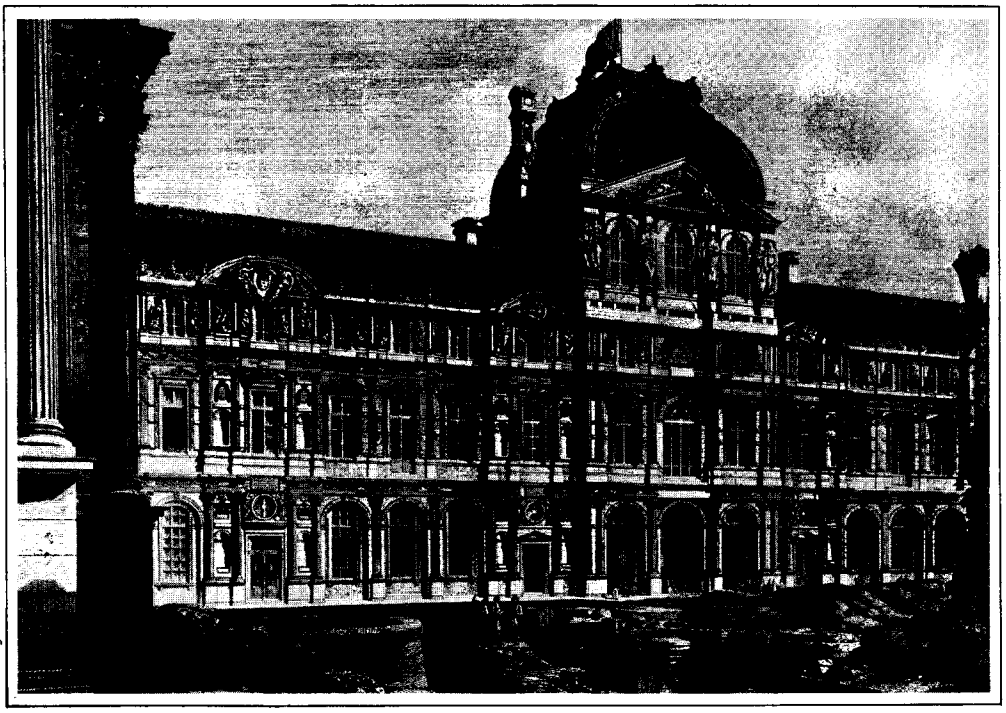
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Courtesy of I.M. Pei & Partners

Top, the beginning of the excavation of the 13th century fortress of Philippe Auguste in the Cour Carrée, the first structure on the site. Above, the facade of Henri II and the fortress foundations that were partially excavated in 1866.

Controversies *from page 34*

1870s, inspired a thorough archaeological study of the Cour Carrée, the site of the ancient fortress of Philippe Auguste. The heavily walled fortress, erected in 1200, occupied only one-fourth of the present Cour Carrée. The excavated fortress will be on view permanently.

Charles V made a number of additions and converted the fortress into a residence. As such it remained largely unchanged until the 16th century when the keep was razed and the ramparts knocked down to make way for a garden.

Under the direction of architect Pierre Lescot, the old Louvre, with its outstanding Gothic and Renaissance facades, was created. It was expanded during the reign of the young François II and subsequent monarchs. The architects Claude Perrault, Charles Le Brun, and Louis LeVau improved the Cour Carrée before Louis XIV, the Sun King, abandoned the Louvre and took his court to Versailles in 1682. Artists occupied the empty Louvre's galleries and shanties lined the walls. The palace was rescued and rehabilitated in 1750.

continued on page 4

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Monuments Historiques, Photograph, Lonchampt-Delehaye

Left, the Sully Pavillon of the Louvre see from the excavation of the Cour Napoléo Below, the Gothic Louvre, detail of 'Oct ber' from 'Les Très Riches Heures du Du de Berry,' 1413-1416.

Controversies *from page 40*

After the revolution in 1793 the Louvre and its collections were declared a national museum. The Louvre as we know it dates from the time of Napoleon III, who completed it and gave it its present character. He hired Visconti and, when Visconti died, Hector Martin LeFuel to erect the *Pavillon de l'Horloge.* (LeFuel enlisted his pupil, the young American architect Richard Morris Hunt, to assist on the *Pavillon de la Bibliothèque.* So it turns out that Pei is the second American to have a hand in the venerated Louvre.)

A superb exhibition summarizing the history of the Louvre and explaining *Le Grand Louvre* is now on view not far from Monet's "Water Lilies" at the renovated Orangerie. The message of this exhibition comes through loud and clear—th Louvre is a composite of buildings, eacl reflective of its time. Change and adaptation have been very familiar in the build ing's history. Therefore, modernization i the norm rather than the exception.

Pei's dynamic maquette steals the show Fashioned of pale basswood, it painstak ingly recreates the Louvre, down to the details of every last *pavillon*, including window hoods and pilasters. Most remark able, the maquette portrays the pyramic in daylight and at night. Illuminated fro within in the dark, it glows like a perfec prism dropped from space.

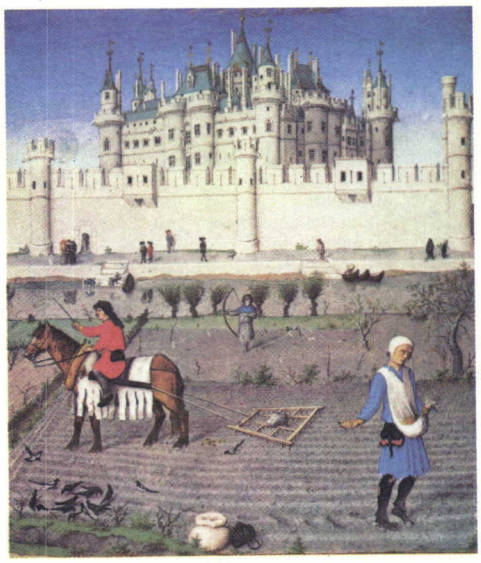
The exhibition has won support for Pei design from some of those who were unde cided. Few can fail to be dazzled by the drama of the pyramid and the organization of the new Louvre. Nonetheless, th opposition has not been silenced.

The opposition is also fueled by disap pointing recent architecture and plannir in Paris, where virtually no brilliant suc cesses can be cited. However imaginative Richard Roger's Pompidou Centre may be, it is still disturbing to round a corner and see a giant polychrome machine. Les Halles, the shopping mall at the Porte Maillot, and the older Main Montparnasse tower are unattractive pa adigms of poor planning and design.

The Louvre pyramid achieves a purit of form that is at once the essence of P and of modernism. The very idea that the entrance to an underground space ought to possess dignity and presence i a modernist tenet. Pei forcefully argues that the pyramid needs to exist. His cri ics, meanwhile, insist upon preserving t classical Louvre as it is—unaltered, uni terrupted, and unimpaired.

The critics, who think the pyramid a intrusive giant, urge the erection of a fu scale model on the site. Only then, they maintain, can an informed decision be reached. This decision, they say, belon in the hands of the electorate and not with President Mitterrand. A referendu may be forced.

If *Le Grand Louvre* proceeds, and it appears that it will, much depends on how pristinely the pyramid is realized. The conservatives and the preservation oriented French will abhor the intrusio of the pyramid; the remainder may be entranced by its magic, if the promise the initial drawings and maquette is rea ized. Susan R. Stein



Musée Condé, Chantilly, France

Ms. Stein is director of the AIA Found tion's Octagon Museum.

News continued on page

Frank Lloyd Wright's Remains Moved to Taliesin West

Nearly 26 years after his death, the remains of Frank Lloyd Wright have been exhumed from their resting place at Taliesin in Spring Green, Wis., cremated, and are now in storage awaiting placement in a shrine to be built at Taliesin West near Scottsdale, Ariz. The exhumation, which occurred on March 25, was a last request of Wright's widow, Olgivanna Lloyd Wright, who died March 1 (see April, page 29), and has enraged a number of the architect's descendants.

"An act of vandalism," is how Robert Llewellyn Wright, one of Wright's sons, described the removal of his father's remains in a letter of protest to William Wesley Peters, chairman of the Frank Lloyd Wright Foundation. Peters, quoted by the Washington *Post,* said that the foundation was carrying out the wishes of Mrs. Wright and that Frank Lloyd Wright would have wanted those wishes fulfilled. Richard Carney, secretary of the foundation, said that its executive board voted unanimously to carry out the removal, which had been the wish of Mrs. Wright for the past decade. According to Carney, "The formalities had been begun several years ago, but never carried through." The papers ordering the exhumation were signed by Iovanna Wright, the architect's daughter by Olgivanna. Carney said that the memorial shrine at Taliesin West where the ashes of both the architect and his widow will be immured is scheduled for completion by next October on a site specified by Wright for a chapel.

Wright died on April 9, 1959, and was interred in Jones Valley, west of Madison, Wis., his family's burial ground since 1886. It is here, said Elizabeth Wright Ingraham, Wright's oldest granddaughter, "where his spirit is, where the ideas were formulated and where the genius was born." Ingraham, an architect herself, is president of the Unity Chapel Association, which oversees the Wright family cemetery. She reportedly was not informed of the removal of her grandfather's remains and after learning of the Wright foundation's plans said that "nothing could be done."

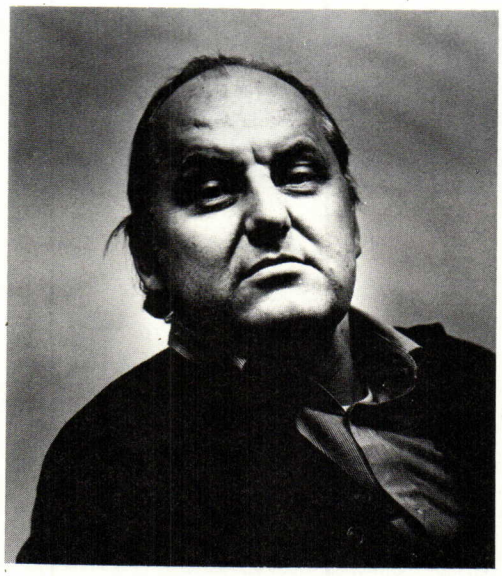
Awards

Hans Hollein Named Recipient Of the Seventh Pritzker Prize

With the selection this year of 51-year-old Austrian Hans Hollein, the $100,000 Pritzker architecture award has gained an added dimension. For Hollein's considerable influence derives not from a body of major built work but from small, exquisitely executed commissions and from his role as lecturer, writer, and designer of exhibitions, furniture, and products.

As Brendan Gill, author, journalist, and secretary to the Pritzker jury notes, Hollein "that comparatively rare thing in contemporary architecture, an artist-architect, combining great technical prowess with a gift for astonishing the eye. His buildings, like his drawings, have a playful seductiveness. One is happy in their presence." Unlike the six previous Pritzker recipients—Luis Barragán, Philip Johnson, I.M. Pei, Kevin Roche, James Stirling, and Richard Meier—Hollein has completed only one major building, the 1982 Municipal Museum in Mönchengladbach, Germany. It will be followed by two additional German Hollein museums, the Frankfort Museum of Modern Art, now under construction, and the "cultural forum" in Berlin.

The consummate eclectic, Hollein was trained in a collage of traditions beginning with that of his native Vienna where the influences of Otto Wagner, Josef Hoffmann, and Josef Frank prevailed over the



Bauhaus and the modern movement. After graduating from the Academy of Fine Arts at Vienna's School of Architecture, Hollein visited the U.S., studied at IIT, met and learned from, among others, Mies, Wright, and Neutra, received a master's degree from the University of California, Berkeley, and worked for firms in the U.S. and Sweden.

In Vienna, he developed this panorama of influences into a very personal brand of postmodernism consistently marked by a fascination with ritual, fantasy, and light; by a fusion of images from times past, present, and imagined; by combinations of sumptuous natural materials with lowly synthetics; and by elevation of the flawless detail to monumental importance.

His first work in Vienna, the tiny Retti Candleshop of 1965, won the 1966 R.S. Reynolds memorial award of $25,000, a larger sum than was put into the shop's design and construction. About his first work in the U.S., the 1970 Richard Feigen gallery in New York City, an American critic wrote that it combined "an architect's sense of space with a goldsmith's sense of craft."

Other specialty shops and exhibition spaces followed, including the Strada Novissima for the 1980 Venice Biennale, MANtransFORMS, the Cooper Hewitt's opening exhibit of 1974-76, two jewelry stores for Shullin in Vienna, and the 1979 Austrian Travel Agency, also in Vienna, whose gleaming palm tree columns are widely known (and copied).

Hollein has also designed corporate logos, furniture for Herman Miller, Thonet, and Knoll, lighting for Japanese and Italian companies, sunglasses for an American optical firm, and numerous other products. Since 1976 he has been head of the School and Institute of Design at the Academy of Applied Arts in Vienna, has lectured widely, and served as visiting professor at Yale and Washington University in St. Louis. The Pritzker citation praised him as "a superb teacher."

The jury this year was composed of: J. Carter Brown (chairman), director of the National Gallery of Art, Washington, D.C.; Giovanni Agnelli, chairman of Fiat in Torino, Italy; J. Irwin Miller, chairman, executive and finance committees of the Cummins Engine Co. of Columbus, Ind.; Thomas J. Watson, chairman emeritus of IBM Corporation; and three architects, Ricardo Legorreta of Mexico City, Fumihiko Maki of Tokyo, and Kevin Roche of Hamden, Conn.

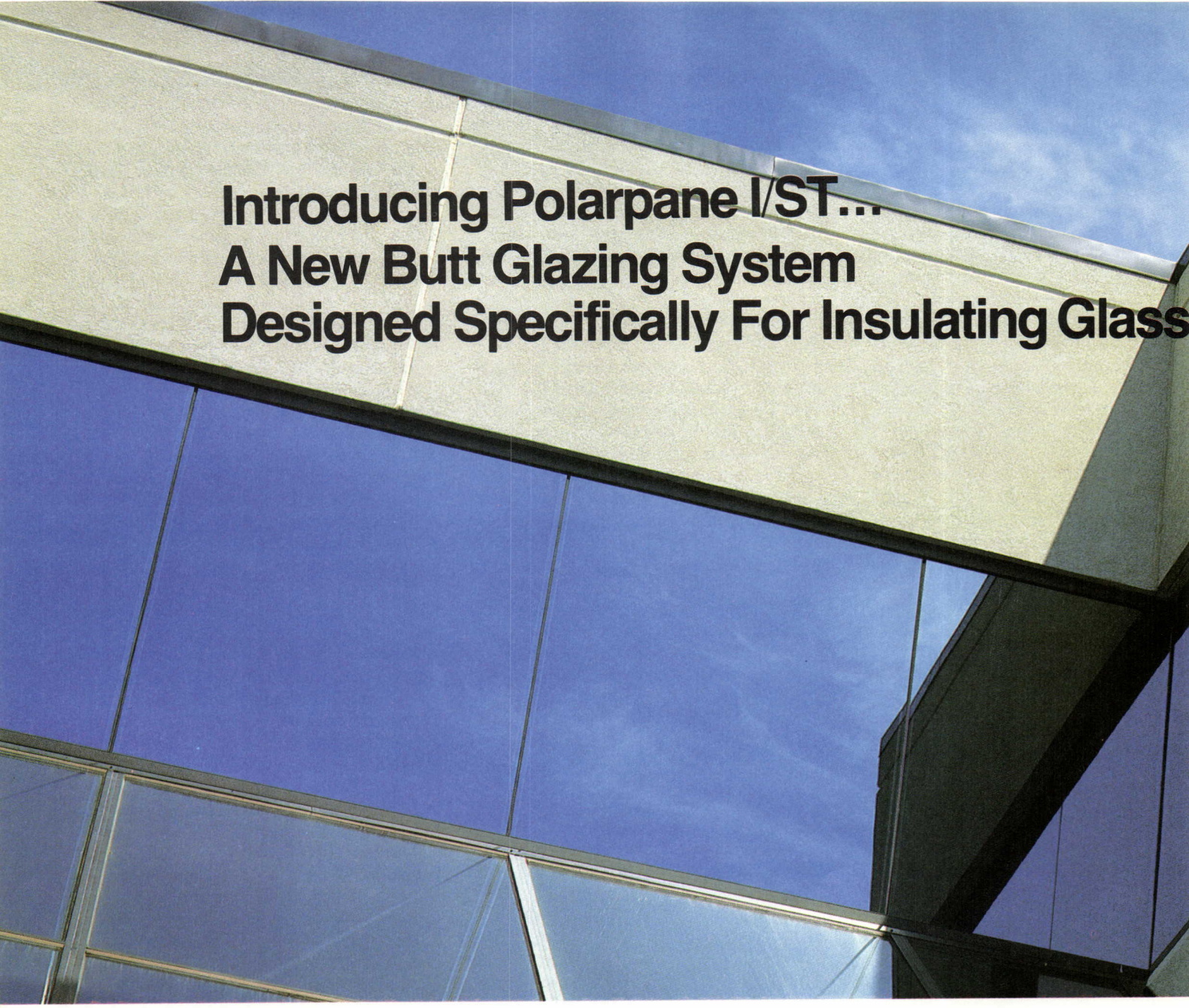
ANDREA OPPENHEIMER DEAN

Kevin Roche's General Foods In Rye, N.Y., Wins Reynolds

The General Foods Corporation headquarters building by Kevin Roche John Dinkeloo & Associates has been chosen as the winner of this year's R.S. Reynolds memorial award for distinguished architecture. The jury for the award, which consisted of George M. Notter, FAIA (chair); Arata Isozaki, Hon. FAIA; and B. Mack Scogin Jr., AIA, cited the building as "a magnificent solution for a corporate headquarters."

Located in Rye, N.Y., off of Route I-287, the sprawling, half-million-square-foot headquarters was described in ARCHITECTURE's last February issue (page 60) by

continued on page 56



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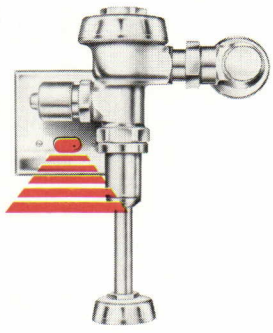
received the same consideration when the company installed Sloan OPTIMA No-Hands automated toilets and urinals.

A Sloan OPTIMA system uses an electronic sensor that "sees" the user and automatically flushes the sanitary fixture—or turns the faucet or appliance on and off—only as needed. This eliminates unflushed urinals and toilets as well as assures that faucets and hand dryers are turned off after use.

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Ask your Sloan representative about Sloan No-Hands automated systems. Or write us.



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Circle 26 on information card

Awards *from page 51*
Executive Editor Andrea Oppenheimer Dean as a "gleaming white image resembling a Beaux-Arts palace with two equal wings flanking a central rotunda." Kevin Roche, FAIA, said that he designed the headquarters as a symbol for General Foods, which is, Roche stated, "market and consumer oriented, and should make a strong, flamboyant statement."

The building is comprised of seven stories, with a ceremonial entrance up a "tonguelike" driveway. (Employees enter from the opposite side.) Among its most imposing spaces is a spectacular lobby and a sun-filled, 95-foot-high, domed atrium. The latter space contains, in Dean's words, "a rather baroque grand stair, adjacent dining room seating for 400, trees encased in mirror-clad pots, and a dome lined in a sound-absorbing, glittery mirror finish."

While aluminum appears in myriad forms throughout the headquarters, its most extensive use is in the white siding that covers its exterior, which is intensified by the building's reflection in a man-made lake over which it appears to float. "Sited dramatically for its effect on the parkway motorist," stated the jury, "the complex forms are bold in their shape yet simple in their execution. The use of aluminum siding adds a refinement of detail and a subtleness of shadow that reinforces the overall design."

As winner of the Reynolds award, the architect will receive a $25,000 prize and an aluminum sculpture, to be presented at the AIA convention this June.

'85 Reynolds Prize Awarded To Rhode Island Student

Jeff Gordon, a student at the Rhode Island School of Design in Providence, has won the 1985 Reynolds Aluminum student prize for his design, "Housing for the Homeless." The jury for the award described Gordon's design as a "provocative proposal for reworking an existing urban order in addressing a significant social issue."

Receiving an honorable mention was a design titled "The Varsity: An Aluminovation" by Ed Jenkins of Lousiana State University in Baton Rouge. The project for the renovation of a 1930s movie theater was commended for its inventive use of aluminum, which, the jury stated, "suggests a range of feasible applications of existing technology in revitalizing Main Street America."

Also receiving an honorable mention was a design for a conservatory by Mark S. Klancic of the University of Wisconsin, Milwaukee. "The skillful application of readily available components transposes a utilitarian building," the jury said, "into a fanciful garden palace for horticultural as well as contemplative pursuits."

Established in 1961, the Reynolds award for students honors "the best original architectural design in which creative use of aluminum is an important contributing factor." As first prize winner, Gordon shares a $5,000 award with his school.

The jury for this year's student awards consisted of Roger Clark, AIA (chair), of North Carolina State University, Raleigh; Al Lawson of Mississippi State University in Jackson; Barton Phelps, AIA, of Santa Monica, Calif.; Chris Reinke, vice president of the Association of Student Chapters/AIA; and Michael Solari of Lake Charles, La.

Five Buildings Recognized in 11th Library Awards Program

Five libraries have been selected to receive awards of excellence in the 11th library building awards program sponsored jointly by AIA and the American Library Association.

The jury was comprised of Herbert Newman, FAIA (chairman); William Turnbull Jr., FAIA; Paul A. Kennon, FAIA; Margaret Beckman, chief librarian at the University of Guelph in Canada; David Smith associate director at the Hennepin County Library in Minnetonka, Minn.; and David C. Wiley, library construction coordinator for the Broward County Library in Fort Lauderdale, Fla.

The winning libraries are:

- The Folger Shakespeare Library addition in Washington, D.C., by Hartman-Cox Architects, cited by the jury as "an excellent example of renovation and transformation."

Three levels of stacks and storage space were placed below grade, and a new reading room was built as a light-steel vault suspended between steel columns resting on the underground construction and steel beams bearing on the original library by Paul Cret. The vault is slotted in the center to admit light from a skylight above.

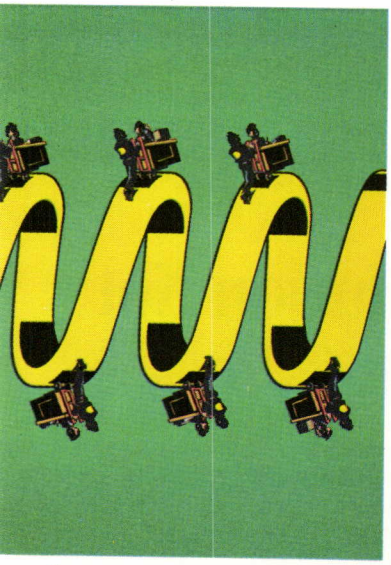
The jury said, "The architect showed respect for the existing character, materials, and massing but created new spaces with light-washed walls that are better than the old."

- New York University graduate school of business library by Voorsanger & Mills

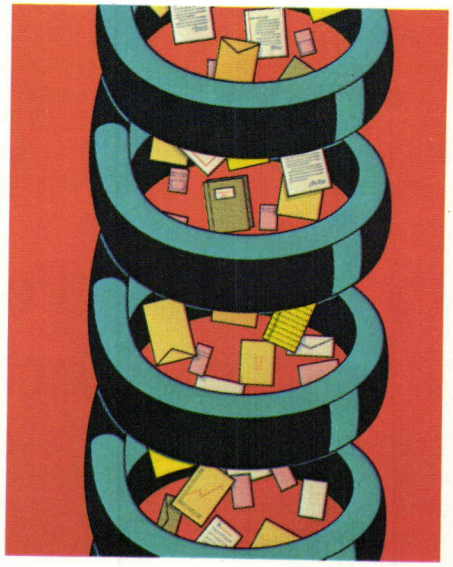
continued on page 6

Vail Public Library designed by Snowdon & Hopkins Architects.

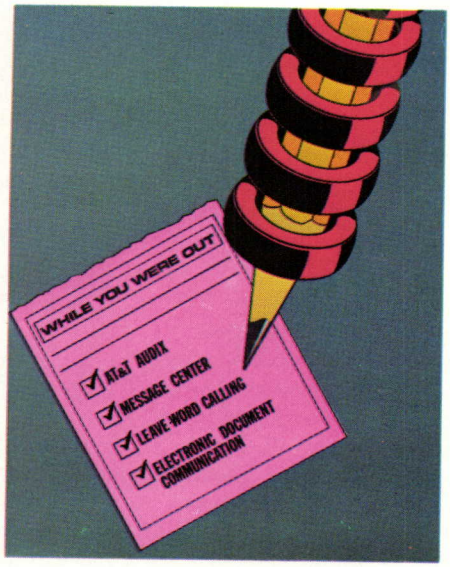




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Awards *from page 56*

Associates of New York City, described by the jury as a "significant renovation" that transforms an existing library and loft space within a highrise building into "an exciting place to study."

The 25,000-square-foot library provides space for more than 100,000 volumes and seating for 254 people. The architect improved the facility's circulation and used details that "celebrate human scale, wit, and innovation."

• San Francisco University High School library by Robert Herman Associates of San Francisco.

The 7,200-square-foot addition was placed on top of an existing two-story steel and concrete auditorium. The architect's solution uses both braced and movement resistant steel frames with long-span girders that "admirably play off design elements of the original school building and then deftly inset a new level under the recreational surface on the roof." The plan layers stacks and study spaces around an open central area that may be used for gatherings or additional study space. The librarian's work station is in the center of this space.

The jury concluded that this small high school library "gives human scale, orientation, and homelike comfort to students."

• Law library addition at the University of Michigan, Ann Arbor, by Gunnar Birkerts & Associates of Birmingham, Mich., described as a "masterstroke of campus planning and design."

The program called for a completely below-grade addition to the existing collegiate Gothic library. The 62,000-square-foot, three-story underground building has two light wells sheathed in a bronze curtain wall with tinted glass units. The concave skylight fills the reading room with natural light and provides a view of the Gothic tower.

• Vail Public Library, Vail, Colo., designed by Snowdon & Hopkins Architects of Vail. The jury said, "The architect responded to the majestic setting by use of grass lawn roofs, and native wood and stone, creating an architecture of the landscape. . . . It is nestled comfortably within its site and has a strong sense of being indigenous to the regional architecture."

The earth-sheltered, energy-conscious design provides space for 60,000 volumes and seating for 90 people.

Research

Survey Finds Air Pollution Not A Critical Problem in Offices

According to a recent survey by Honeywell Technalysis of Honeywell Inc., office workers in the U.S. consider air quality "an important ingredient in creating a productive work environment, but they do not consider it a critical problem."

The study, for which 600 office workers across the country were polled, indicates that good air quality is only one of a number of issues that workers feel are important in creating a productive work environment. Sufficient lighting was cited as most important in making an office a productive place to work. Following in descending order of importance were temperature, air quality, overall housekeeping, office or work space size, and quiet. More than half the respondents identified these qualities as being "very important," according to the survey. Only 27 percent cited esthetic factors as important to productivity.

"On the whole," the report said, "office workers express a high level of satisfaction with the air quality where they work." Seventy-six percent of those polled rated the air quality in their offices as "excellent" or "good." *continued on page 6*



Research *from page 62*

Of the 24 percent who reported air quality as "fair" or "poor," the major reasons cited were cigarette smoke and poor air circulation or ventilation. Those who believed the air quality to be excellent or good credited it to effective airconditioning and little cigarette smoke.

Asked about the effect of air quality on work productivity, 20 percent of those polled reported that they "sometimes" or "often" experienced difficulty in doing their work because of poor air quality. Of this percentage, most cited lack of air movement as the primary reason, while cigarette smoke and being either too hot or too cold ranked second, third, and fourth. The physical reactions to poor air quality reported most frequently were sleepiness or fatigue, congested noses, eye irritations, and headaches.

Most of the office workers polled—82 percent—reported no change, good or bad, in air quality in the past year, while 2 percent reported that company management had done nothing to change air quality. Slightly over half of the respondents felt that improved air quality would raise office productivity. Only 5 percent of those polled said that they or others at work had asked that an air cleaner be installed.

The age of the office building also seemed to affect the air quality. Of those who worked in buildings less than 10 years old, 80 percent reported good or excellent air quality, while only 71 percent described the air similarly in buildings over 20 years old. The higher percentage of newer buildings with air cleaning or filtering equipment (55 percent) compared to older buildings (38 percent) seemed to account for the difference.

Another issue related to building age was accessibility to windows. Sixty-six percent of those polled in buildings less than 10 years old had windows in their offices, compared to 72 percent of those in buildings over 20 years old. Whatever the age of the building, of those workers who had windows in their offices, over half said that the windows were "never" or "rarely" open, while 17 percent said that the windows couldn't be opened.

The survey found pronounced differences between men and women in their satisfaction with the office work environment. "Women are consistently and often dramatically less satisfied than men both with the general office environment and also with specific aspects of air quality," the report stated.

While 80 percent of the men polled reported excellent or good air quality, only 68 percent of the women polled reported likewise. The study also found that 28 percent of the women reported no difficulty because of air quality, compared to 15 percent of the men. Sixty-five percent of the women believed that better air quality would raise productivity, while only 47 percent of the men believed so. Of the men polled, a quarter believed that office management was "not at all" or "not very concerned" about air quality, compared to more than a third of the women who felt likewise.

The study suggests that the difference in male and female responses may be due to the overall quality of the office environment for each gender and such factors as job duties.

For example, 39 percent of the women surveyed said that they worked in enclosed offices, while 54 percent of the men did. Seventy-one percent of the men said that they had access to a window, while only 62 percent of the women could say the same. When asked about time spent at assigned work areas, nearly half of the women said that they spent almost all of their time there, as compared to 29 percent of the men.

The study also found that women spend twice as much time as men in front of computer terminals and that women outnumber men five to one in job categories such as clerical workers, accountants, and bookkeepers. *News continued on page 72*



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Aga Khan Donates $9 Million To Harvard/MIT Program

His Highness the Aga Khan announced in March a gift of $9 million to the Aga Khan Program in Islamic Architecture, headquartered in Cambridge, Mass., at Harvard University and the Massachusetts Institute of Technology. The gift supplements the original endowment of $11.6 million. It will fund a new master's degree program at the MIT school of architecture and planning in "Design for Islamic Cultures," as well as a complementary program of courses in urban design and landscape architecture at the Harvard graduate school of design, which it is hoped may lead to another degree program. Also funded will be collaborations between the two American universities and institutions in Muslim countries.

The Program for Islamic Architecture, best known for its triennial design awards, was founded in 1979 by the Aga Khan to improve the quality of architecture in the Muslim world. A 1958 graduate of Harvard College, the Aga Khan located the program in Cambridge because of extensive collections on Islamic studies at Harvard and MIT.

The program is directed by professors William Porter at MIT and Oleg Grabar at Harvard. It supports travel grants, exchanges of scholars, symposia, publications, a tenured professorship at each university, and, most recently, the development of a 50,000-image laser-disc documenting the history of Islamic architecture.

ROBERT CAMPBELL

Preservation

Blaming Park Service Reversal, Developer Blanks Out Haas Mural

A threat by the National Park Service to take away preservation tax credits has caused a Washington, D.C., developer to paint over part of an incomplete mural by Richard Haas.

The mural as conceived by Haas would cover three sides of a plain, 10-story sliver building in downtown Washington directly across 10th Street from Ford's Theater and next to the Peterson house where President Lincoln died. The east front was to be painted as if highlighted with blue and red tiles that emphasize the building's vertical lines. The south exposed party wall was to have a *trompe l'oeil* hole in the building, through which could be glimpsed a corner of the Lincoln Memorial, a false tile mosaic of the young Lincoln, ax in hand, standing in front of a log cabin, and an illusionary, six-story, projecting bay incorporating three existing large windows per floor. Finally, the north party wall was to be a mirror image of the south, with a false mosaic showing the presidential Lincoln shortly before he died.

The 1923 Lincoln Building has been rehabilitated by Wynmark Development Corporation with the help of $412,500 in federal preservation tax credits administered by the park service's regional preservation office in Philadelphia. Under the Economic Recovery Tax Act of 1981, the owners of certified buildings can receive a 25 percent tax investment credit if they rehabilitate a building according the Interior Department standards. The park service first certifies that a building is historically significant, then determines if the intended restoration design is in keeping with the historic nature of the building. Finally the park service verifies that the work has been carried out according to plan so that the developer can claim the tax credit.

Six months after receiving initial certification that the Lincoln Building is historically significant, Wynmark says, it received verbal approval followed by written approval that a proposed Haas mural would not affect the ongoing certification process. "The park service declared that since paint is 'reversible,' they did not need, nor desire, to see the mural design," says a Wynmark spokesman.

The south mural and the east slender front were completed last December; the north mural was to be painted later this spring. Then in March, a little over a month before the April 15 tax filing deadline, the park service told Wynmark that the final certification would not be granted unless the developer removed the east facade mural and agreed to abandon plans for the north side painting. Wynmark had

continued on page 7



Photographs by Anice Hoachlander/© F. Harlan Hambright

The Lincoln Building's east front, as painted by Haas (far left) and today.

Preservation *from page 72*

ne mural painted out to meet the filing eadline.

In an early April press briefing, Wynark President Richard Naing said the rm spent $10,000 to cover the east front ecause it is "committed to follow the etter of the law." But Jerry Rogers, who versees the tax credit program for the ark service, said Wynmark "panicked, r something," and could have taken the ax credit on its '84 return without first eceiving formal certification, and then aken up to 30 months to appeal.

Haas, who has painted scores of murals n the last decade on buildings nationide (see April, page 73), says he was at rst confused, then shocked, then angry: It is a form of bureaucratic insanity. . . . lo individual could possibly come up ith this solution."

Wynmark representatives say they hope o meet with park service officials and ltimately repaint the east facade and pply the north mural. Haas, meanwhile, eels that "without the front facade, and ertainly without the north, the mural is n incomplete work of art and therefore ot a work of art."

A footnote: More than 1,200 murals ationwide were commissioned from this uilding in the 1930s when it housed headuarters of the WPA art program.

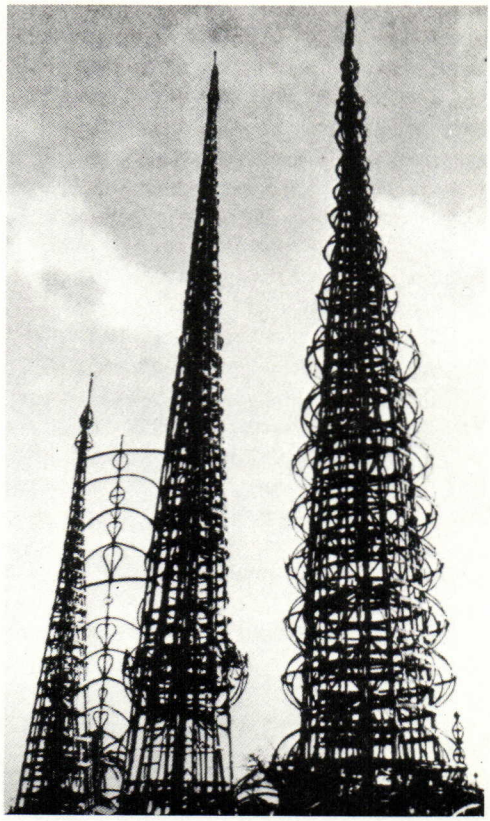
International Forum to Explore Future of L.A.'s Watts Towers

Efforts are underway to fully restore and maintain Simon Rodia's wonderfully idiosyncratic towers in the Watts section of Los Angeles, better known as Watts Towers. The Los Angeles Museum of Contemporary Art, the Watts Towers Community Trust, and the L.A. *Herald Examiner* have initiated an International Forum for the Future of Rodia's Towers in Watts, "to bring together prominent architects, artists, urban planners, preservationists, community and corporate leaders, cultural anthropologists, urban economists, and state and local political leaders to engage in a public forum to generate ideas and explore the potential of the towers and the community. . . ."

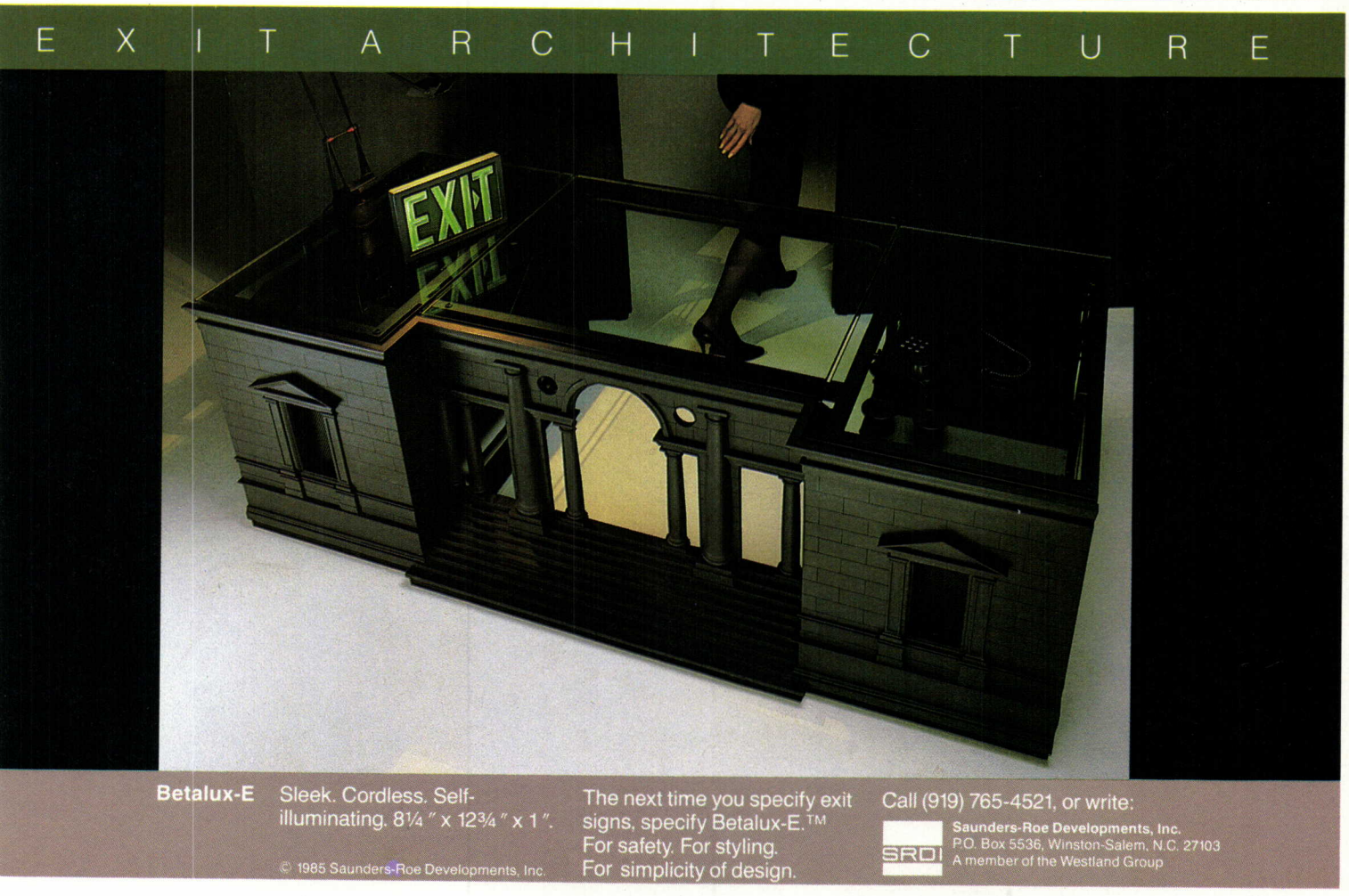
The forum is to take place June 13-15 at the Davidson Conference Center at UCLA and will include a series of conferences, workshops, and site visits. Among those who are to participate in the forum are Charles W. Moore, FAIA, Cesar Pelli, FAIA, Barton Meyers, Dolores Hayden, Lawrence Halprin, David Hockney, and Reyner Banham.

Simon Rodia, an Italian immigrant born in 1879, held a variety of odd jobs such

continued on page 82



The three main towers of Simon Rodia's creation in the L.A. community of Watts. Rodia worked alone, constructing the towers without scaffolding or power equipment.



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Preservation *from page 77*
as telephone lineman, construction worker, and tile setter before moving to Watts in the 1920s. At the age of 42 he began work on the towers, a project that would consume his time for the next 33 years.

The highest of the three towers is 100 feet, the shortest is 60 feet, and all are made of cement over a steel web of salvaged pipe and rebar. The site (which also includes smaller structures) is surrounded by a cement scalloped wall encrusted (as are the towers) with stones, bottlecaps, colored glass, broken porcelain, and more than 75,000 seashells. Rodia finished the project in 1954, moved on, and never returned. He died in 1965.

J. Jackson Walter's Agenda as President of National Trust

The successes of the historic preservation movement in this country can be evidenced in countless U.S. cities where old, worn-out buildings have become centerpieces of urban rebirth. And, now, as the federal government continues to dismantle what was once the heart of its urban policy—urban development and community development block grants and revenue sharing funds—it seems likely that preservation and adaptive use will become even more significant to the continued well-being of our nation's cities. Given this trend, the guiding principle behind J. Jackson Walter's tenure as president at the National Trust for Historic Preservation will be to lead the trust in becoming "a recognized major participant in national urban policy matters."

A former president of the National Academy of Public Administration, a former director of the U.S. Office of Government Ethics, and an attorney specializing in land use and real estate development law (see Dec. '84, page 16), Walter joined the trust in December 1984. In a recent interview with ARCHITECTURE, he expressed deep concern over what he called the "adverse circumstances both on the preservation movement and the future livability of our cities" if the federal government eliminates historic preservation tax credits, a program that since its inception in 1976 has generated an estimated $7.6 billion worth of rehabilitation projects. Walter calls the program "the only element of a supportive policy toward the cities that the Reagan Administration has left."

To illustrate, Walter points to the adaptive use of industrial structures and their surrounding neighborhoods in places such as the Monogahela River valley in Pennsylvania and in New England. "The one thing that we know is that the best investment is in the mills and the housing," he says. "That is what is there, and you are not going to be able to bring those parts of the world back without using that huge capital investment that is sitting right there on the ground. You need to retain those older buildings to fix the character of the site. You can't just obliterate them. You have to use what parts of the original facility are there that can in fact be reused and that becomes the core. . . . That is not the traditional historic preservation in the sense of a grand country house, but it is no more or no less part of the historic preservation movement in this country."

Overall, Walter sees the "regard for historic preservation as extraordinarily high in some places and not so elsewhere." He believes that the "simple arguments have basically been won," but that there are still some significant battles remaining. "It is fairly clear that design questions are important," he says, "and that concerns about interior spaces are going to cover the course of the next umpteen years." He believes that facadism (the prac-





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The Institute *from page 83*

handicapped housing construction, the rental housing development grant program, and even the Administration's housing voucher program. It would also deprive 160,000 additional households of decent, affordable shelter."

Rather than a moratorium, AIA proposes $11.8 billion in total budget authority for fiscal '86, which is the same level as the previous year's housing assistance funding. Beese also emphasized AIA's commitment to help America's homeless persons and urged Congress to authorize $140 million in emergency aid to them.

Based on estimates by the President's commission on housing and the General Accounting Office, Beese said, seven to ten million American households "live in substandard shelter or pay excessive rents." He observed the Administration's budget recommendations for housing and community development lack "fairness" to the nation's low-income people and "would produce relatively minor outlay of savings."

Beese expressed the AIA's opposition to the Administration's plan to terminate the urban development action grants program, which has proven to be "one of the most successful urban revitalization tools" over its seven-year existence. He also called for continued funding at $440 million, the same level as fiscal '85. "Since its implementation, the program has created more than 450,000 new jobs, built almost 100,000 housing units, and drawn more than $20 billion in private investment to distressed communities," said Beese.

In his testimony Beese also stated AIA's opposition to the Administration's plan to reduce community development block grants by 10 percent and to provide 40 percent of the remaining funds to its small cities program. "We support continuation of the program next year at the fiscal '85 funding level of $3.5 billion," he said.

Testifying before the House science and technology subcommittee on energy and application, Thomas Vonier, AIA, called for continued funding of DOE research programs that the private sector cannot undertake on its own, including the energy conservation and solar building research programs. He also stressed the importance of programs that "produce the research results that architects will find most useful in their daily practices" and that are "fundamental to a successful energy conservation and solar research effort."

As part of its commitment to reducing the federal deficit, the Institute recommends holding funding for building and community systems and solar research programs at the same level as fiscal '85, while reducing the funding of some programs with lower priority, such as the performance calculations and building materials line items. He also stated AIA's opposition to the proposed consolidation of the research utilization program with the technology transfer function.

As a spokesman for the Institute, Vonier opposes any reduction below the fiscal '85 level, which is already substantially less than for the previous year. "Solar energy research, for example, dropped 40 percent from fiscal '84 to fiscal '85," he said.

Vonier called on Congress to increase funding from $400,000 to $800,000 for the program that monitors energy performance in building and from $100,000 to $250,000 for the design process research program.

In his testimony, Vonier also addressed the importance of the need to protect the quality of indoor air. He urged Congress to appropriate $2.5 million—$600,000 above the fiscal 1985 level—for DOE's research program on indoor air quality.

In making these recommendations, Vonier stressed that in order for architects to "take advantage of the design process to achieve energy savings in their projects, they must have information on energy savings options while they are determining building size, shape, orientation, and internal configuration."

News continued on page 9



Circle 49 on information card

AIA Board Agrees to Maintain Current Organization Structure

At its meeting in late March at Hilton Head, S.C., the AIA board of directors approved the governance task force recommendations that call for the retention and strengthening of the Institute's current organizational structure. In addition, the board approved the first design/build documents.

The governance task force was formed as a result of Direction '80s and a resolution at the 1983 national convention, both of which called for an examination of the Institute's "governance in relation to membership representation in the section, chapter, state, regional, and national organizations and to identify alternatives to the present system that would increase the Institute's responsiveness and value to its membership." In determining that the current system was the most desirable, the task force, did, however, study alternative models for governance that will be addressed at the board meeting prior to the convention in June in San Francisco.

The "lack of clarity of roles and expectations of the various layers of the Institute" was identified as the key weakness of the current structure, and the task force recommended that "clear channels of authority and accountability need to be developed."

In determining its findings, the task force examined each segment of the Institute, pointing out weaknesses and strengths and offering recommendations to make the Institute more effective. Concerning the national organization, the task force found that its strengths were in providing services for the entire membership that are not available at the state or local level. Its primary responsibility is the development and maintenance of the profession's body of knowledge, and communicating AIA's position on public policies. Among its other strengths are its ability to undertake program development and research, to develop programs that respond to trends in architectural practice and to profession-wide concerns, and to provide opportunities for professional recognition through the fellowship and awards programs.

As for weaknesses, the task force found that the "national organization is too large and distant" but argued for keeping it in Washington, D.C., "because the Institute's political presence had been established and the organization can best affect national legislation with an office in the capital." The task force did recommend that communications with the membership concerning the benefits and services that the national organization provides be strengthened.

As for the chapters and sections, the task force determined that the local organizations provide a "forum for maximum member participation" and are better equipped to deal with local issues. Problems include the lack of adequate staff and financial resources and a wide diversity in the kinds of services offered. Recommendations include the need to establish guidelines for minimum size, service, and operational standards and the need for staff assistance.

The state components, the task force reported, should be solely responsible for state legislation, government affairs, and state-level communications, and should offer professional development opportunities and member benefits that are not available from local components. Problems occur when geographic diversity within a state is so great that it is "difficult to focus members' attention on certain issues and when large metropolitan chapters dominate state organizations."

continued on page 96



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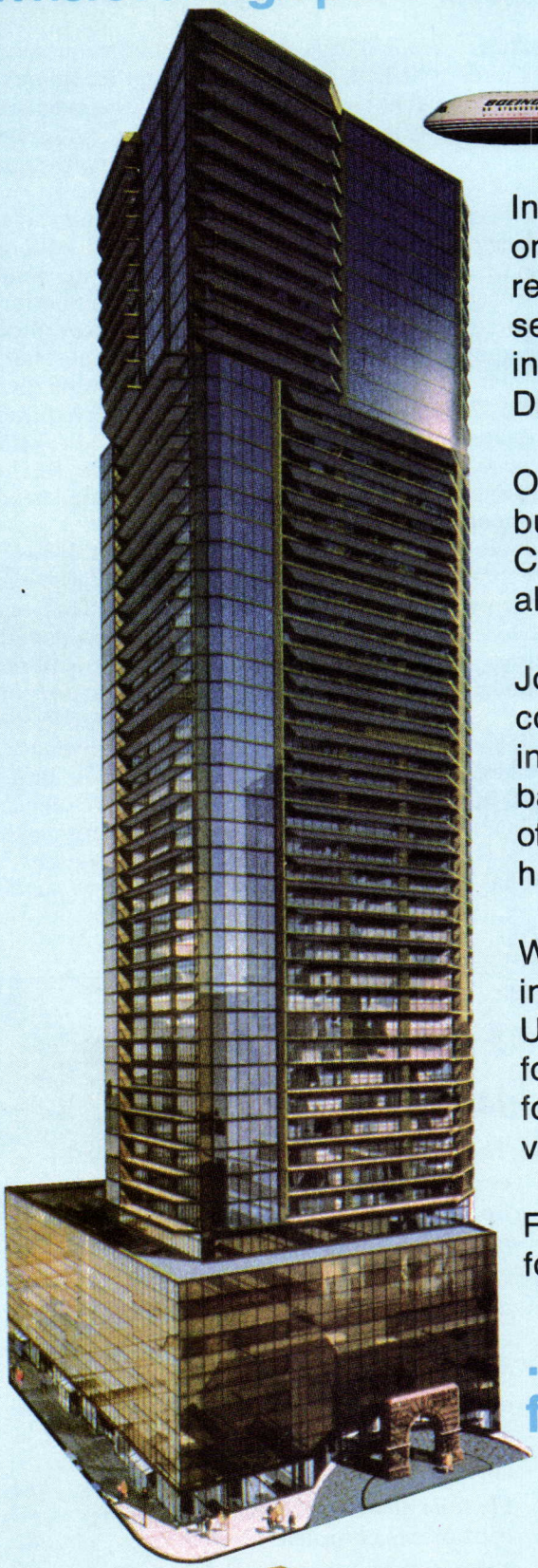
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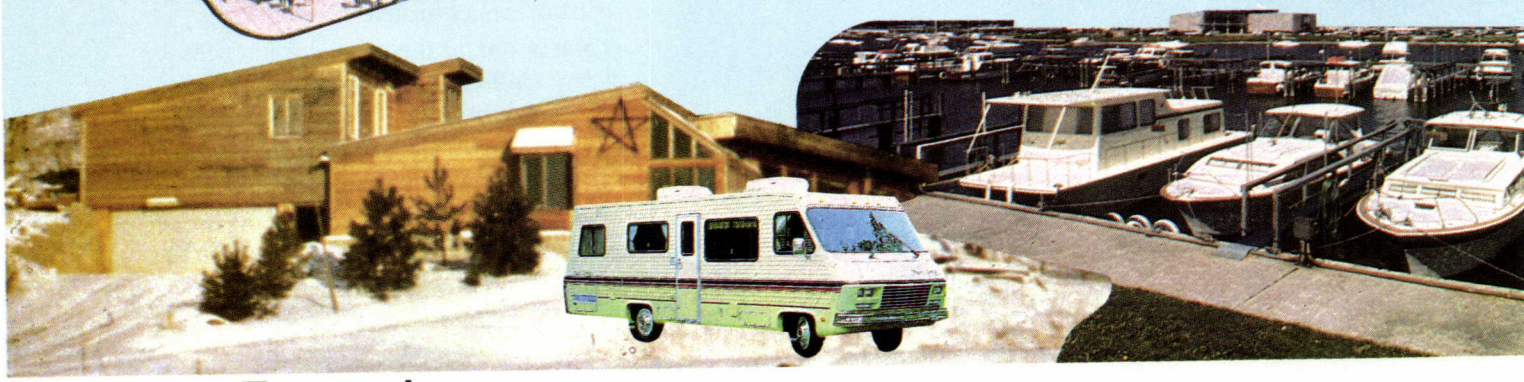
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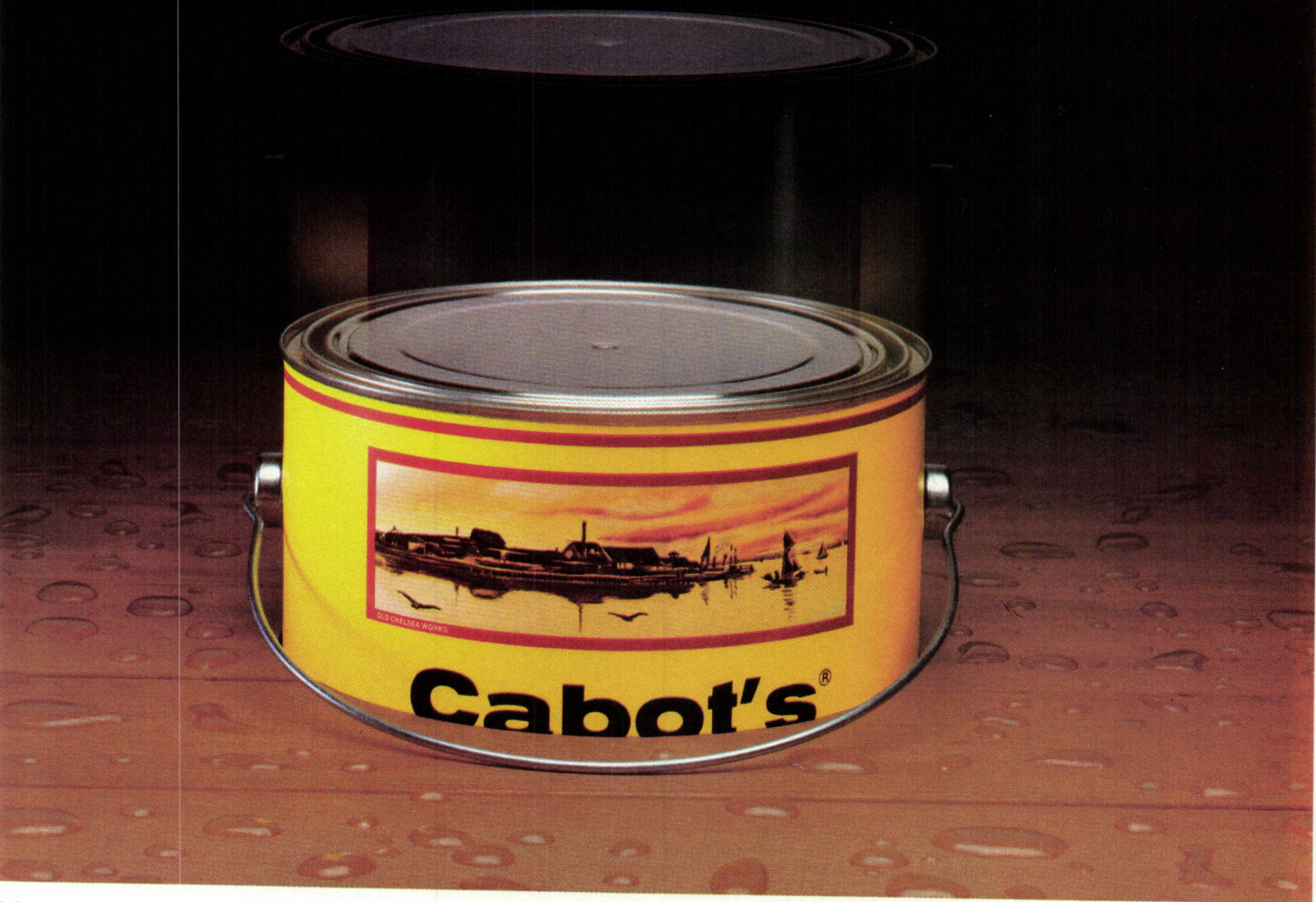
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The Institute *from page 93*

Again, the task force recommended that "operational guidelines should be developed to reduce confusion about duties and responsibilities." It also recommended that state component boards should be composed on a quasiproportional membership basis for "stronger and more equitable representation."

The task force found that the regional organizations were best able to facilitate the election process for national directors as well as consideration of resolutions and business items at the national annual convention. Also important are the regional conferences and awards programs. "Lack of clear responsibility" is again a problem with the "regions often seen by members as another bureaucratic and even arbitrary layer of the organization creating additional dues cost."

Concerning the board of directors, the task force recognized the importance of the board in setting Institute goals and policies and of board members serving on standing committees, task forces, and commissions. Weaknesses are the high cost of the boards operations and that the "current size could limit a director's ability to participate in board meetings and that the number of national assignments performed by each director often make finding time to communicate with constituents difficult." The task force recommended that communication with the constituencies be strengthened and that stronger guidelines be developed.

The executive committee was found to be "servicing the current board structure well," and the task force recommended that it "continue to take a leadership role in Institute activities and that the vice presidents' roles in the commission has provided a positive, expanded authority for decision making." The national committees were called a "vital element to the success of the Institute."

The new documents approved by the board, the first on design/build, will be available in the fall. The three are: A191, Owner-Design/Builder Agreement; A491, Design/Builder-Contractor Agreement; B901, Design/Builder-Architect Agreement.

In other action, the board approved a public policy on corporate practice that states, "the AIA believes that any architect should be permitted to practice within any corporate structure as long as the architect retains individual responsibility for providing architectural services." This was developed in response to state architectural licensing laws that place restrictions on corporate practice.

Government

Maryland Eliminates Price/Bid From A/E Selection Procedure

Reversing an 11-year-old law, the Maryland state legislature has removed competitive bidding from its architect/engineer selection procedures. The enactment leaves no state with a procurement system that requires price as a key factor.

This recently passed Maryland bill is modeled on a 1972 federal law authored by Rep. Jack Brooks, Hon. AIA (D.-Tex.). Under Maryland's new procurement system technical competence will be the primary factor for awarding design contracts for state projects. The fee and scope of services will be negotiated in an open, detailed, and "well documented" discussion between the state and the A/E.

Maryland's competitive bidding selection process was enacted in response to government contract scandals involving former governor Spiro Agnew and other state officials. Maryland Delegate Charles Avara, who has served for 20 years as the chairman of the committee that oversees state design and construction funding said passage of the 1974 legislation that required the use of price considerations as a key factor was "a bad kneejerk reac-

continued on page 9

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Government *from page 96*

ion made in panic during an election ear, and the sponsors led us into overkill."

Architects and engineers had repeatedly alled for the repeal of the controversial ompetitive-based procurement law. An AIA-sponsored study released in January oncluded the Maryland state governnent's procurement system was "signifcantly more time consuming and exensive" than the qualifications-based rocess of the Florida state government. he study also reported that most "A/Es ho design state projects in Maryland disike the system, which they feel rewards nem inadequately."

Attempts to reverse the law and adopt "Brooks bill" approach to procurement ad failed over the past 10 years. Howver, this year for the first time Goveror Harry Hughes and state agency exectives supported changes in the law.

After passage of the bill, cosponsor homas Kernan said, "It will be good to ave the architects and engineers back n our side again."

.S. Commission of Fine Arts elebrates 75th Anniversary

his month marks the 75th anniversary of ne Commission of Fine Arts, which was stablished by an act of Congress as a ermanent body "composed of seven wellualified judges of the fine arts, who shall e appointed by the President and shall erve for a period of four years each . . . advise upon the location of statues, ountains, and monuments in the public quares, streets, and parks in the District Columbia." Subsequent legislation and xecutive orders have increased the scope the commission to guide the architecral development of Washington, D.C. It ow serves as the principal review board r public building and lands and adjaent buildings, and historical areas.

The original commission was comprised architects Daniel Burnham (chairman), homas Hasting, and Cass Gilbert; landape architect Frederick Law Olmsted , son of the designer of Central Park; ulptor Daniel Chester French Smith; ainter Francis D. Millet; and Charles oore, an aide to the McMillan Comission of 1910.

One of the first projects before the comission was the Lincoln Memorial, which d been authorized by Congress in 1911. though the McMillan Commission had commended both the type and site, it as almost a year before the commission proved a design by Henry Bacon.

The commission has had final approval er buildings on Lafayette Square, the D.R. Memorial, the Vietnam Memorial, d semipublic buildings such as AIA adquarters and the Kennedy Center. □

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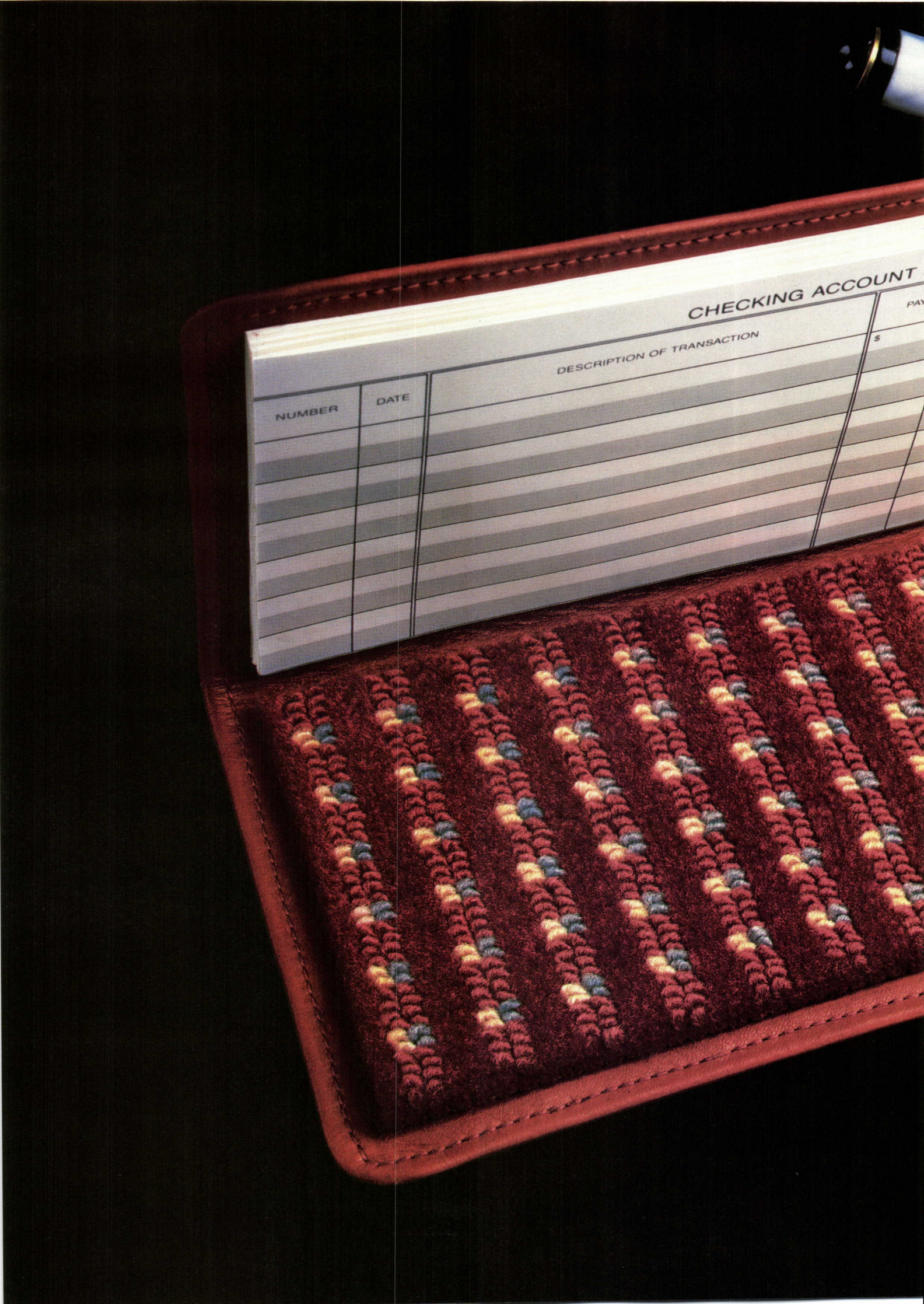
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The Arts

Marc Chagall's Spirited Legacy



Philadelphia Museum of Art: Louis E. Stern Collection

After repeatedly rebuilding his life from ruins, Marc Chagall, painter of colorful flying cows, rooftop fiddlers, weightlessly floating lovers, and levitating rabbis, survived to the age of 97 and then peaceably left the earth late this March.

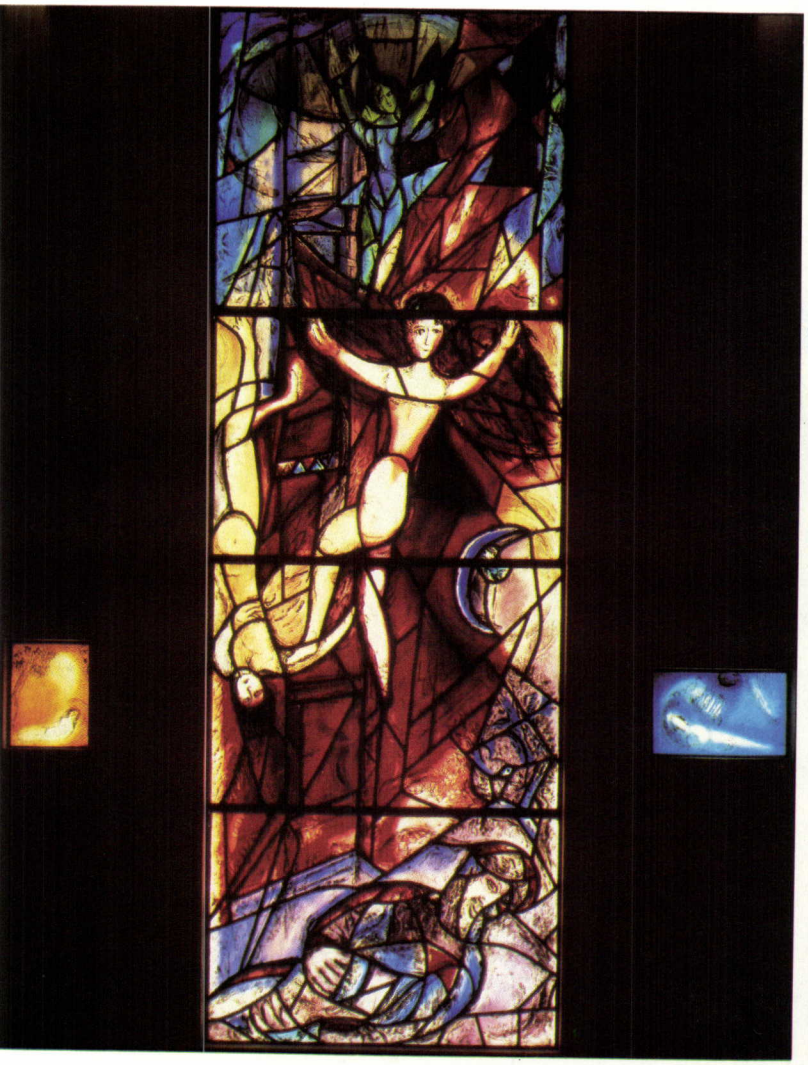
He was born to a poor Hassidic family of 10 children in Russian Vitebsk. "The sad and joyful city," Chagall called it, a Jewish ghetto like many others, of humble houses and muddy roads alive with weary beasts and bustling humans. Vitebsk provided Chagall with a lifelong repertory of images (sometimes criticized as too sweet and insubstantial) informed by an 18th century Jewish mysticism that elevated spontaneous, playful emotion to spirituality.

Often as mournful as it is whimsical, Chagall's art celebrates and memorializes in paint, ceramics, stained glass, and murals an Eastern European Jewish world shattered in Russia by revolution and obliterated on the rest of the continent by Hitler.

After studying with a provincial painter in St. Petersburg—for which Chagall gained permission from the authorities by disguising himself as the servant of a patron—and getting his first glimpse of the new French art, he was given a stipend to go to Paris in 1910. There his colors and use of light gained intensity from contact with the fauvists, while cubist influences firmed up his sense of structure. But he eschewed the abstract rationalism of modernism in favor of storytelling, which, especially in his early years, was appreciated less by artists and art critics than by poets, such as his friend Appolinaire.

Through Appolinaire, Chagall became known in Berlin, and it was from there that he departed in 1914 for what he planned as a short trip to Vitebsk. Detained by the First World War, he welcomed the Russian Revolution, which for the first time gave citizenship to Jews after a period of institutionalized and bloody pogroms, and in 1918 he was made art commissar for Vitebsk and its neighborhood.

"When government officials came down to Vitebsk to see how things were shaping up," writes art historian Lionel Venturi, "they found the city decorated not with portraits of Marx and Lenin, but with cows and horses flying through the air." Ultimately, Chagall was eased out of



Across page: 'Purim' of 1916-18, oil on canvas depicting the Jewish harvest festival. Left, 'The Dream of Jacob,' 1960, stained glass. Below, also a 1960 stained glass, 'The Tribe of Joseph.' Bottom, from 1919 an oil, 'The Smolensk Newspaper.'



Artist's collection



Philadelphia Museum of Art: Louis E. Stern Collection



Private collection, London



Philadelphia Museum of Art, Louise and Walter Arensberg collection

This page, two early pieces: above, a pen, ink, and wash on paper called 'Visit to the Grandparents,' and below, 'Half Past Three (the poet),' an oil on canvas. Across page, the Paris Opera House rotunda, completed at the height of Chagall's career.

Vitebsk by artists he had lured to it, especially Kasimir Malevich. Moreover, the new freedom for Jews was shortlived, social realism soon prevailed in art, and in 1922 when Chagall obtained an exit visa for Berlin he departed disillusioned with Bolshevism. The next year he returned to Paris where he remained until 1941, when France caved in to Nazism.

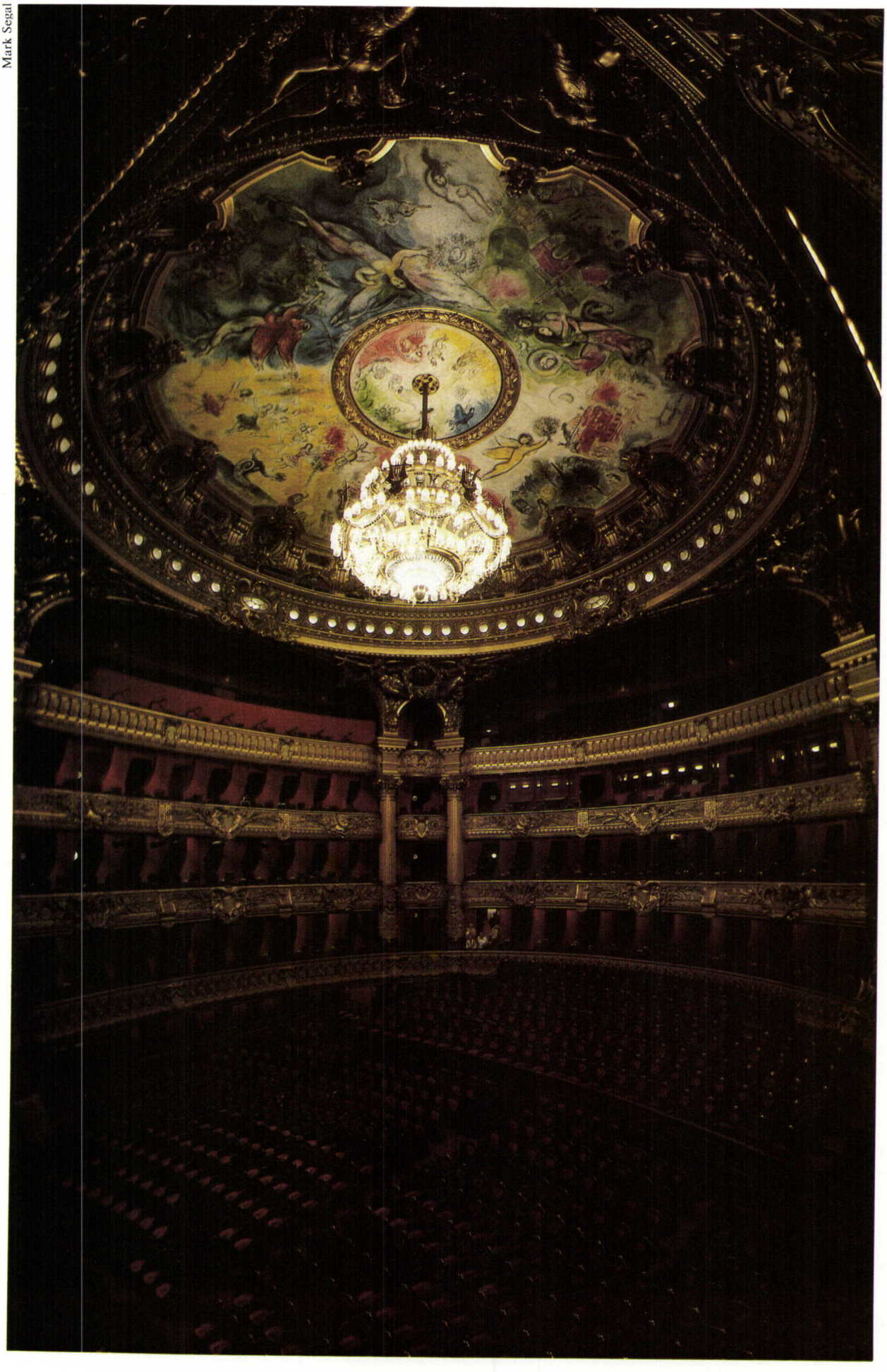
At the invitation of the Museum of Modern Art, Chagall came to the U.S. and, isolated from the world he knew, painted sorrowful pictures first in New York City and then in Connecticut and designed the sets and costumes for a Balanchine production of Stravinsky's "Firebird" ballet. In 1945, he returned to France, settling in St. Paul de Vence. A wealthy and acclaimed artist by now, he had major exhibitions during '46 and '47 in New York, Chicago, Amsterdam, and London.

In Vence, he began doing ceramics and in the '50s and '60s received major commissions for the interior of the Paris Opera House rotunda and Metropolitan Opera House in Lincoln Center and for stained glass panels, the most renowned being 12 windows, one each for the 12 tribes of Israel, for the Hadassah-Hebrew University Medical Center in Jerusalem. In 1973 a small Chagall museum was opened near his home in Vence, and soon afterward Chicago gave the artist a number of public commissions.

By coincidence of fate, the first retrospective of Chagall's work in nearly 40 years opened this year at the Royal Academy in London and will be at the Philadelphia Museum of Art from May 12 through July 7. It is a fitting time to revive and reassess his prodigious life's work.

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A Selection of State and Local Award Winners

By Lynn Nesmith

Rhode Photography



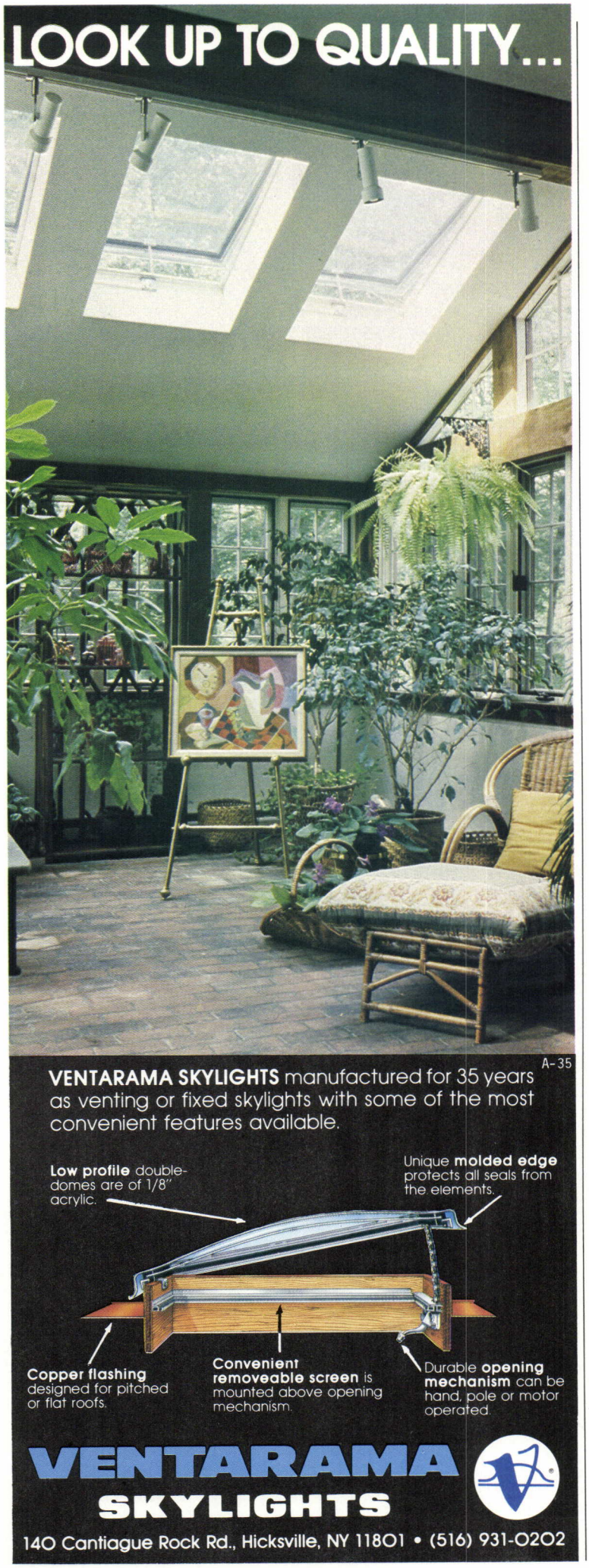
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Each year, as companions to the national honor award winners, we present buildings that have been honored by AIA's state and local component organizations. Although space limitations prevent publication of all the winners, the selection that follows represents a cross section of geographical areas, building types, and approaches. The presentation starts here and continues through the issue; a listing of included components is on page 118.

Wyoming Chapter. Cadillac Grille, Jackson Hole, Wyo. Atelier One, Ltd., Jackson, Wyo. The strict architectural guidelines of this resort community led the architect to give the new facade of this renovated restaurant vernacular detailing reminiscent of a Western cowboy town. The building is clad with redwood siding and stone veneer and has stainless steel molding that outlines the fascia. To blend with the art deco interior designed by Harold Tubbs, curving glass block walls with backlighting were added on either side of the entrance, and light valances on the vaulted arch were installed to highlight the curved soffit.


Cadillac Grille
pastries



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Central States Region. Kenne Residence, Crested Butte, Colo. (above); Bahr Vermeer & Haecker, Omaha. This seasonal vacation house with sleeping accommodations for 12 has the main living area, dining room, and kitchen in a linear space with an exposed wood truss. Bedrooms open onto a hall that runs the length of the upper level. Skylights are placed at the peak of the main roof.

Boys Town of Missouri, St. James (below); Ittner & Bowersox, St. Louis. A residential treatment center needed a design plan to unify the complex. An existing stone building was renovated to house the administrative functions, a pedestrian mall was created in place of a gravel road that ran through the wooded site, and a kitchen, lounge, and dining hall with seating for 160 were added.



The Arkansas Office



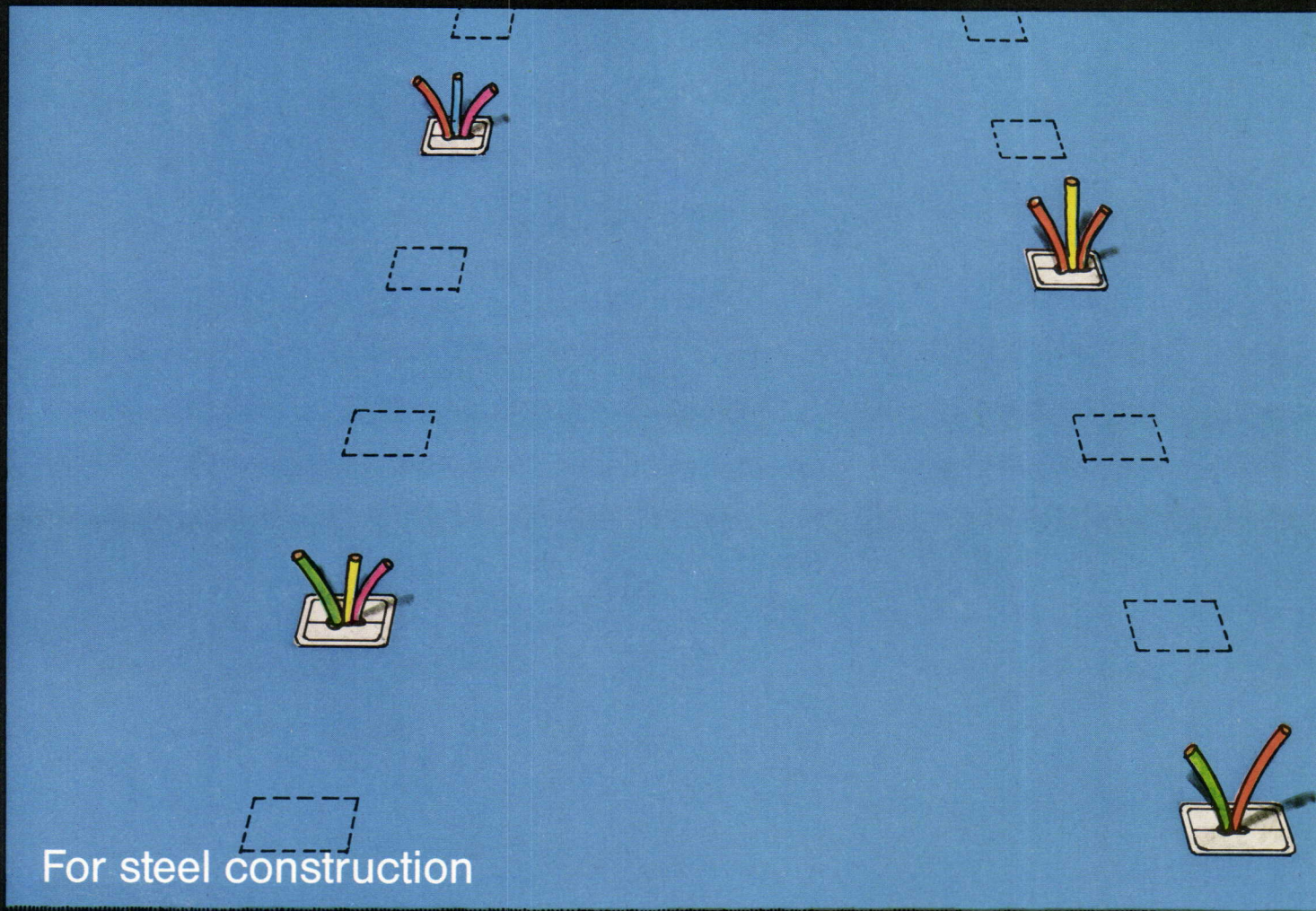
Central States Region and Kansas City Chapter. Mast Advertising and Publishing headquarters, Overland Park, Kan. (above); PBNA Architect, Kansas City, Mo. The six-story building, located on a 9.4-acre, wooded site, has a granite base, a curtain wall midsection, granite and precast concrete panels, corner bay windows, and a glass "attic." Two wings of offices are connected by a vertical circulation core that is carved away to provide four additional corners. This core serves as a reception area on the entry level and on the top floor houses the executive suite and the building's only tenant. The nine executive offices in the west wing surround an open air courtyard with a rolling skylight. A conference room and common library are located within the core on the other floors.

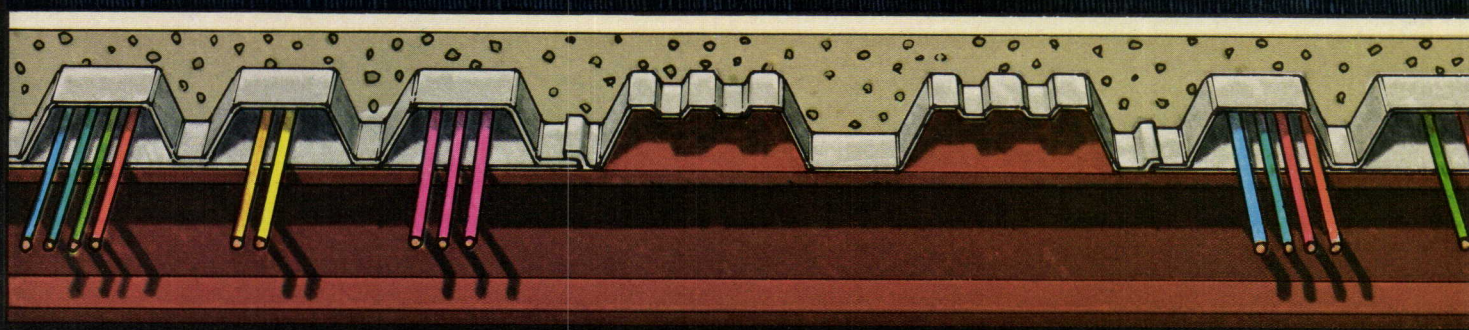
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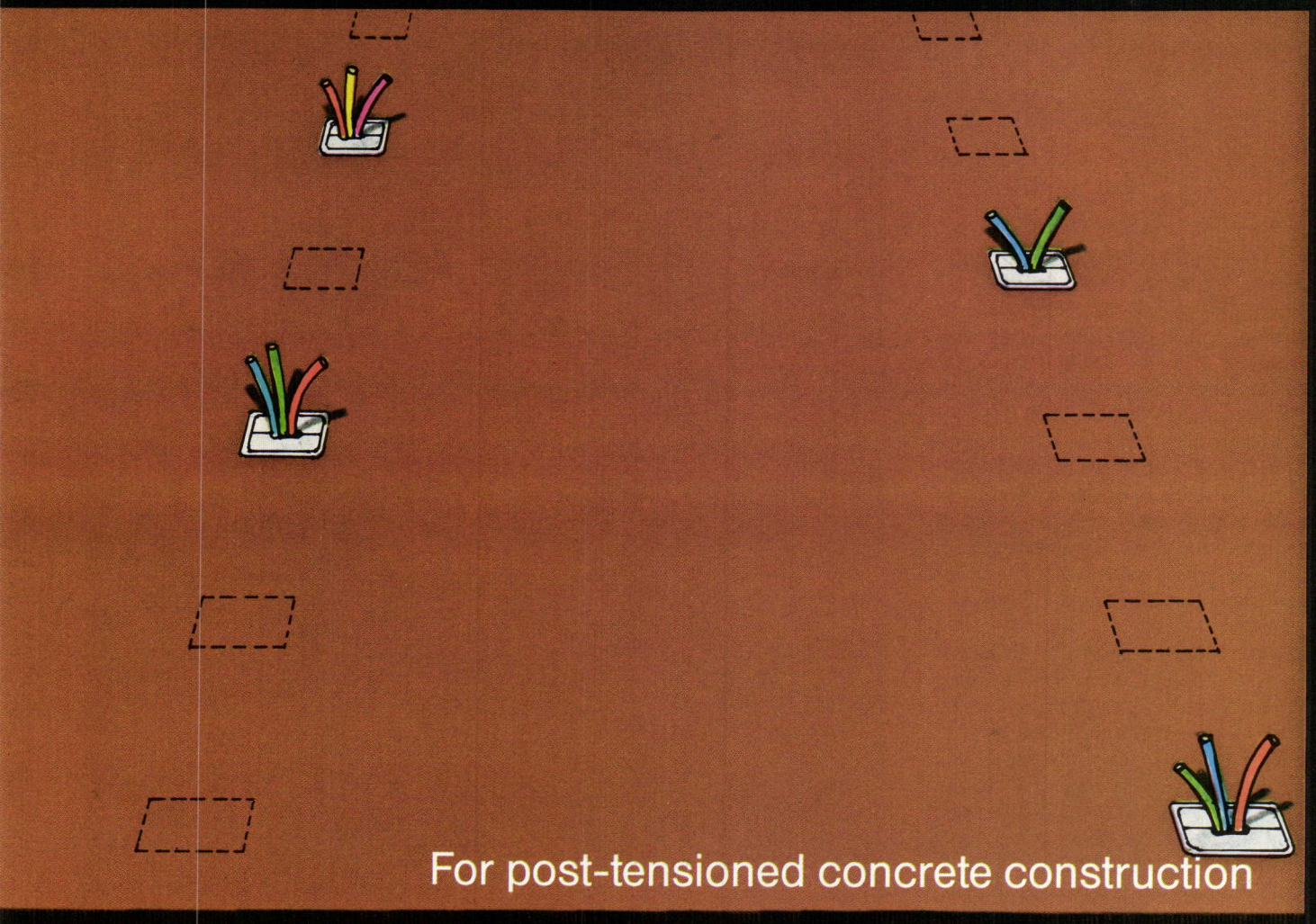
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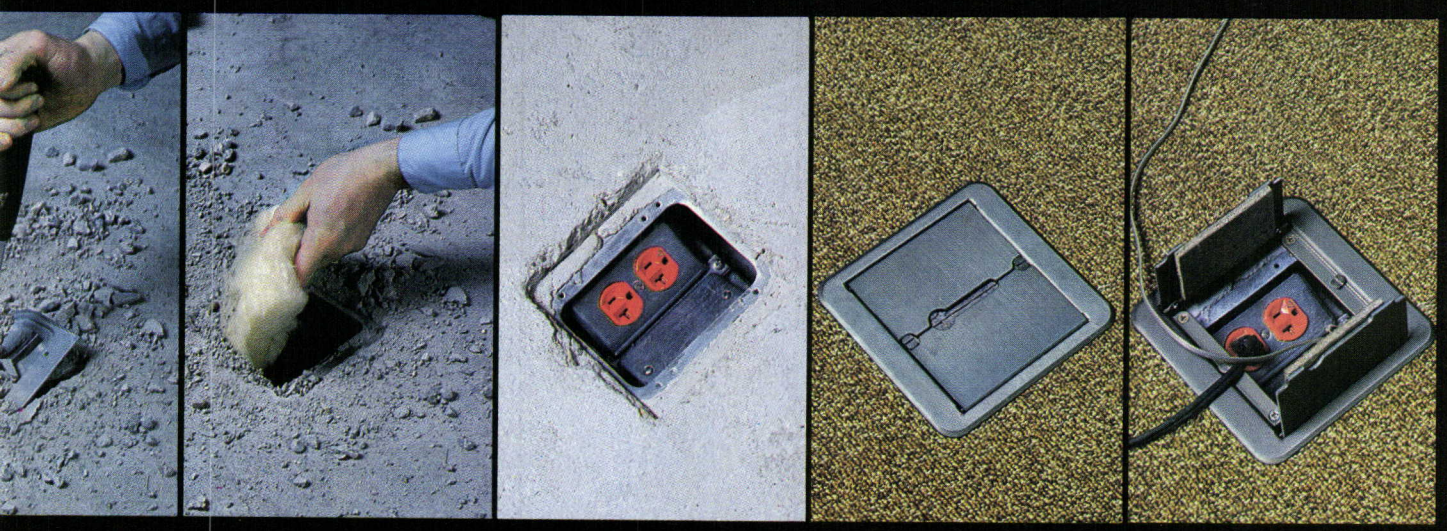
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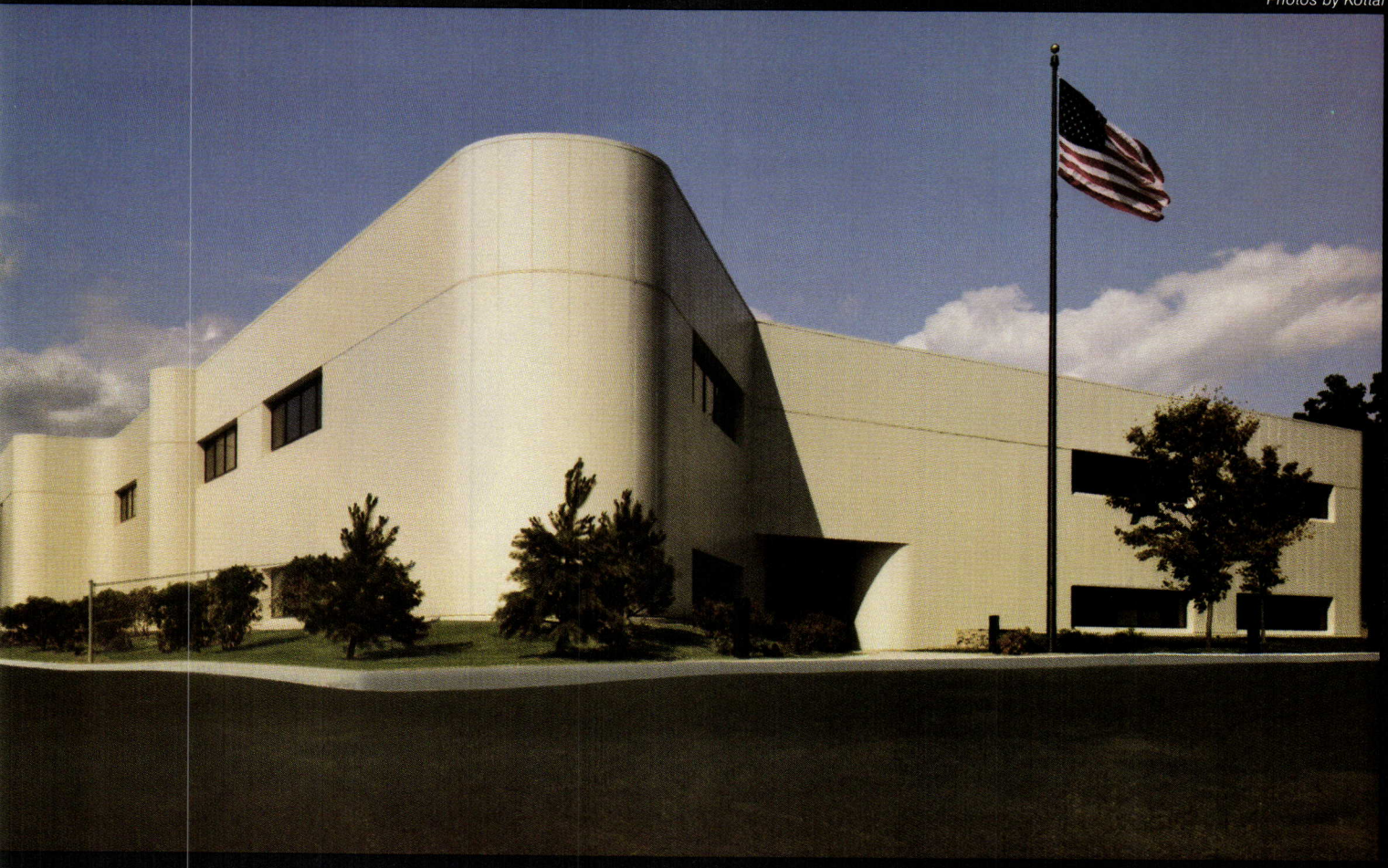
Texas Society of Architects. Children's playroom, Midland, Tex. (right); Mark T. Wellen, Midland. In converting a large attic to a playroom for three young boys, the architect replaced a maze of supporting wall studs with a heavy post and beam system and sheathed walls with lightly stained, rough cedar boards. Elevated platforms enclosed with mesh fencing were added in the reaches of the gabled roof, and casement windows were installed in the enlarged dormers. A repointed brick chimney, stepped platforms, and geometrical cutouts create a series of "nooks and crannies."

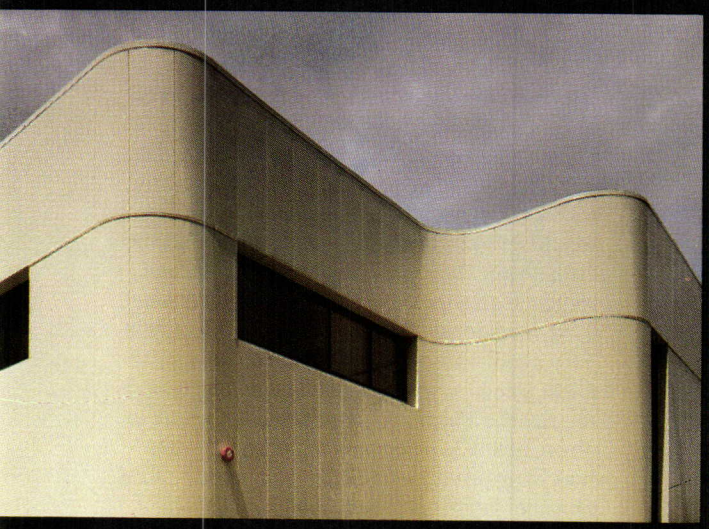
Fort Worth Chapter. Browning residence addition, Fort Worth (below); Bransford Architects, Fort Worth. The owners of a nondescript house in an affluent neighborhood wanted to make substantial additions with a "bold contemporary architectural statement." The focal point of the new exterior is a formal, two-story, skylit entrance gallery flanked by two porches. A three-car garage whose section doors with panel windows blend with the fenestration of the house was added, as were a gourmet kitchen with breakfast area, a dining room, and a large bathroom, all of which brought the total area to 6,000 square feet.

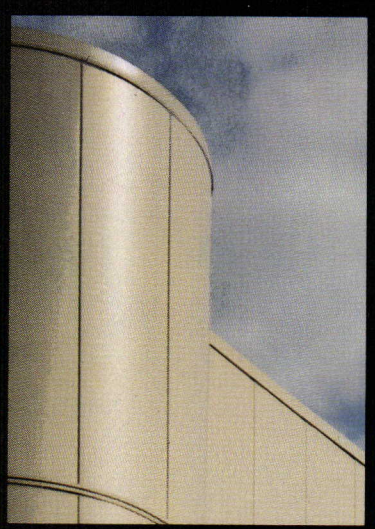


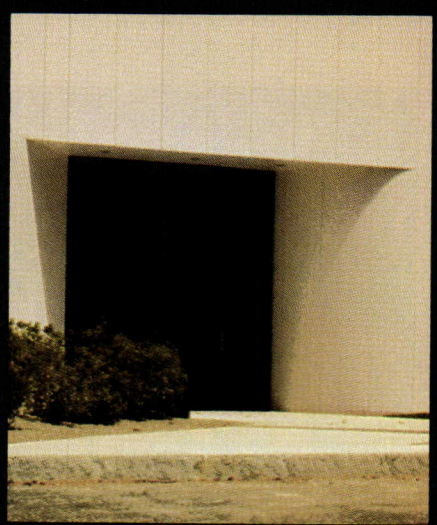
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Houston Chapter. Friends United Church of Christ, College Station, Tex. (above); Clovis Heimsath Associates, Fayetteville, Tex. A congregation that included many former Easterners wanted a chapel that would evoke the traditional New England church on the green, and a tight budget required the main worship area to also be used for social and educational functions. The predominant glass facade floods the main interior space with natural light and recalls the Palladian windows of Victorian churches. Classrooms extend back into two wings that define a garden space. The chancel furniture was designed by the architect and hand made by a craftsman in the congregation.

Texas Society and Houston Chapter. Crocker National Bank Interior, Houston (left); Gensler & Associates, Houston. The 3,000-square-foot branch headquarters of a major California-based bank is located on the 49th floor of Skidmore, Owings & Merrill's Allied Plaza. The entrance foyer has a winding glass block wall that plays off the curvilinear form of the building. It is backlit with natural daylight and has a freestanding marble partition with a "crumbled" edge that defines the library and conference area. Private offices along the main circulation corridor have glass block corridor walls and formalized doorways opposite the structural columns.



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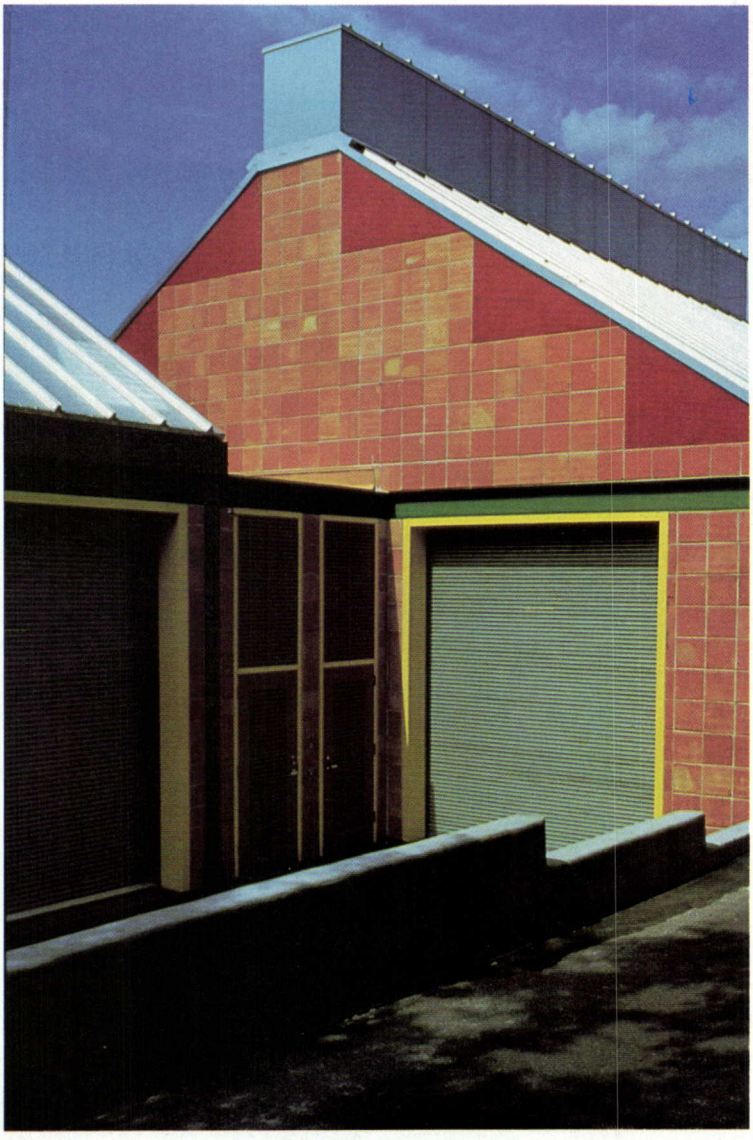
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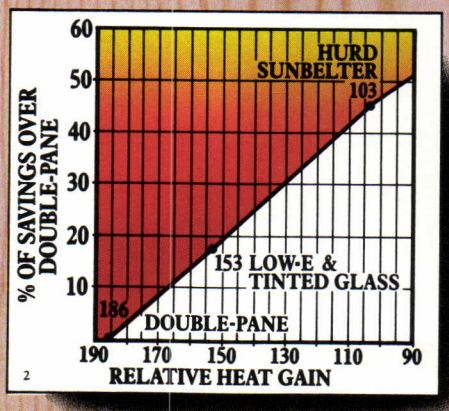
San Antonio Chapter. Trinity Baptist Church's Ruble Center, San Antonio (above); Chumney, Jones & Kell, San Antonio. The renovation of a 1930s elementary school and a 9,500-square-foot addition met the community ministry's low budget and requirement for a low-profile image. The front of the school was extended with matching brickwork, the colonnade was filled with transparent glass block, and the original Romanesque arches and cartouche keystones were retained. The addition, a pre-engineered metal building frame and roof, was placed in the corner of the existing L-shaped school, and the stucco frieze was wrapped around three sides to unify the mass. The addition's fourth wall has a band of textured glass block above transparent glass block.
Texas Society. Maxine Harvey's sculpture studio and gallery, San Antonio (left); Chumney, Jones & Kell, San Antonio. Located on a busy street in a predominantly industrial area, the building is divided into two adjoining 1,500-square-foot, shed-like "pods" with pre-engineered steel frames, metal roofs, concrete floors, and galvanized doors. The walls are made of clay tiles with brightly colored detailing. An exposed tubular roof truss was placed across the top of the structural frame to provide bracing for glass clerestories. The modules were arranged to preserve several large oak trees and to create an exterior landscaped courtyard.

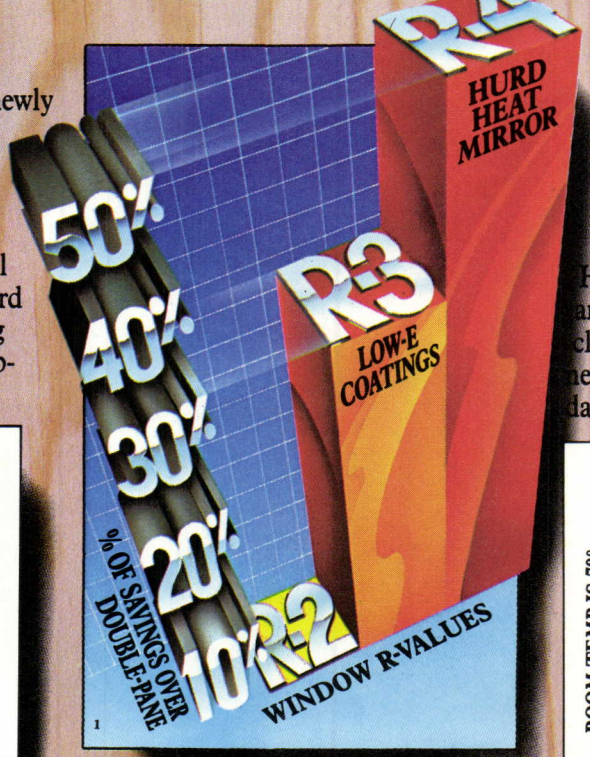
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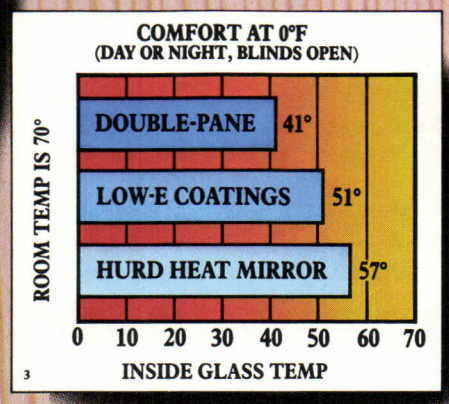




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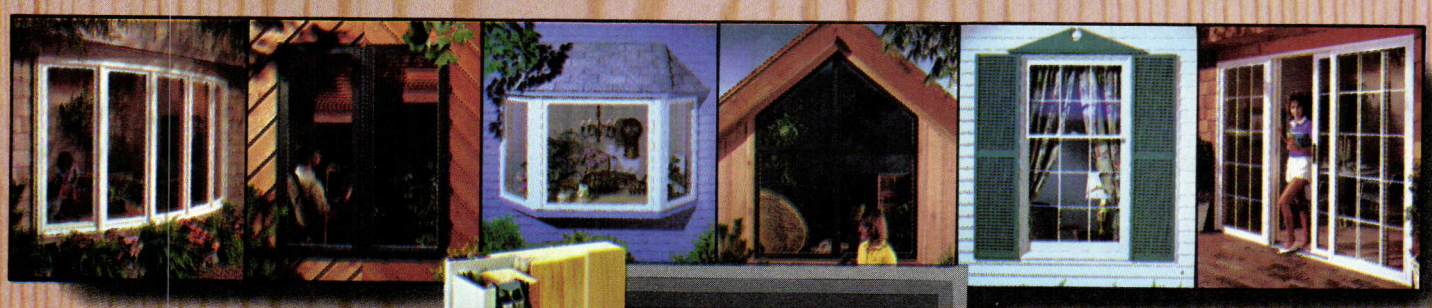
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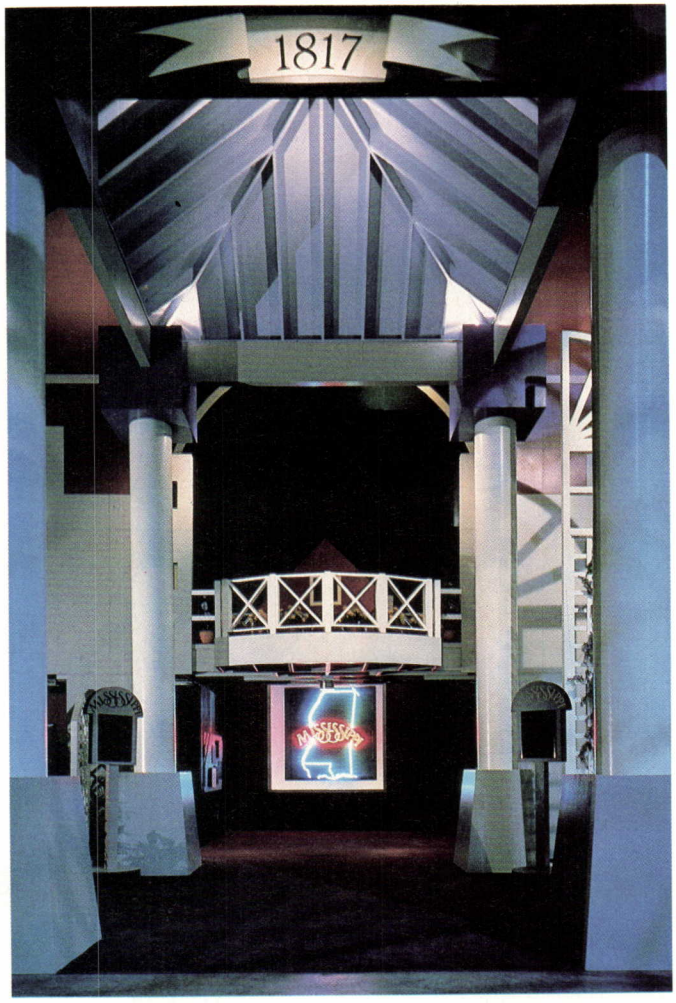
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Richard Payne

Mississippi Chapter. Mississippi Pavilion, New Orleans (right); Joint effort by Samuel Mockbee, AIA, Communication Arts Co., and 3D/International. The second largest exhibition at the 1984 Louisiana World Exposition, this 20,000-square-foot temporary pavilion housed a 550-seat, multimedia theater with a 140-foot-wide screen. Recognized by the jury as a "poignant interpretation of Mississippi memories," the design echoed Southern architectural forms, including columns, gazebos, a courthouse cupola, and trellises covered with wisteria.

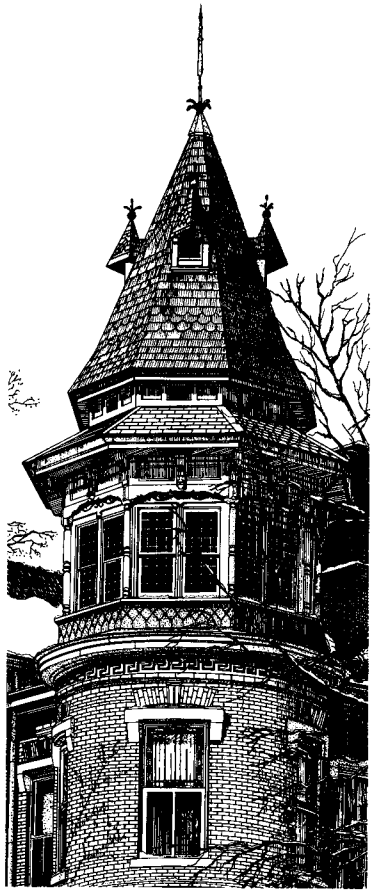
Archer residence, Meridian, Miss. (below); Archer & Archer, Meridian. The architect's own two-story house has a porch on the north elevation that provides a formal entry and an anchor to its sloping, wooded site. Double French doors in the living and dining areas open onto a large screen porch that extends across the back of the house. Forty operable windows and ceiling fans throughout take advantage of prevailing southwest breezes. The ceiling heights vary: 20 feet in the foyer, 10 feet on the first level, and nine feet in the bedrooms on the second level.



Tom Joynt

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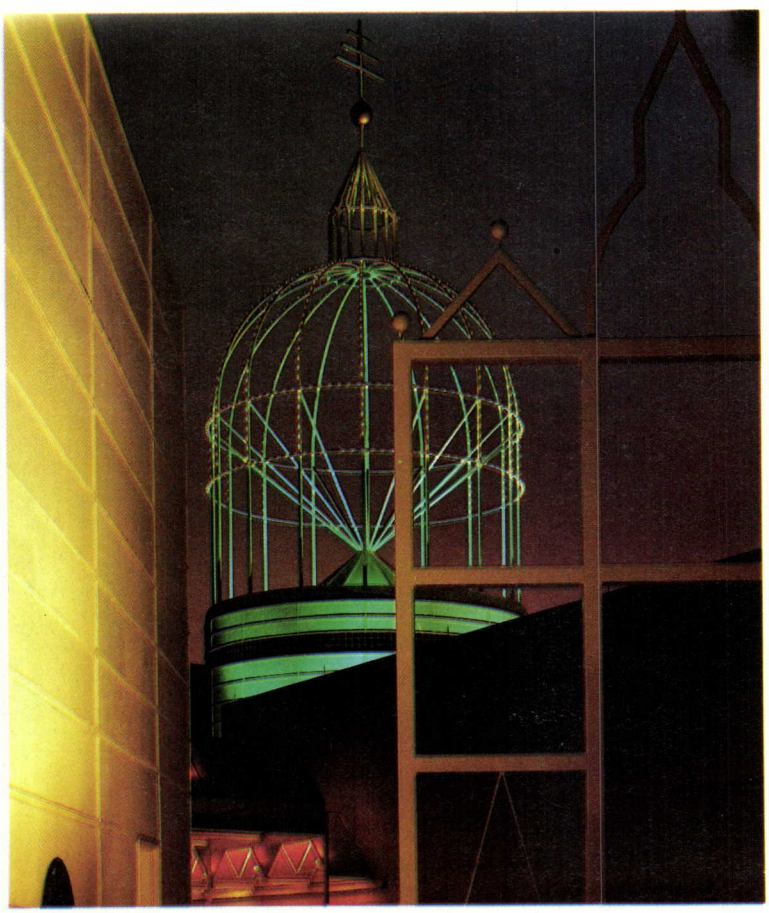
Steven Brooke

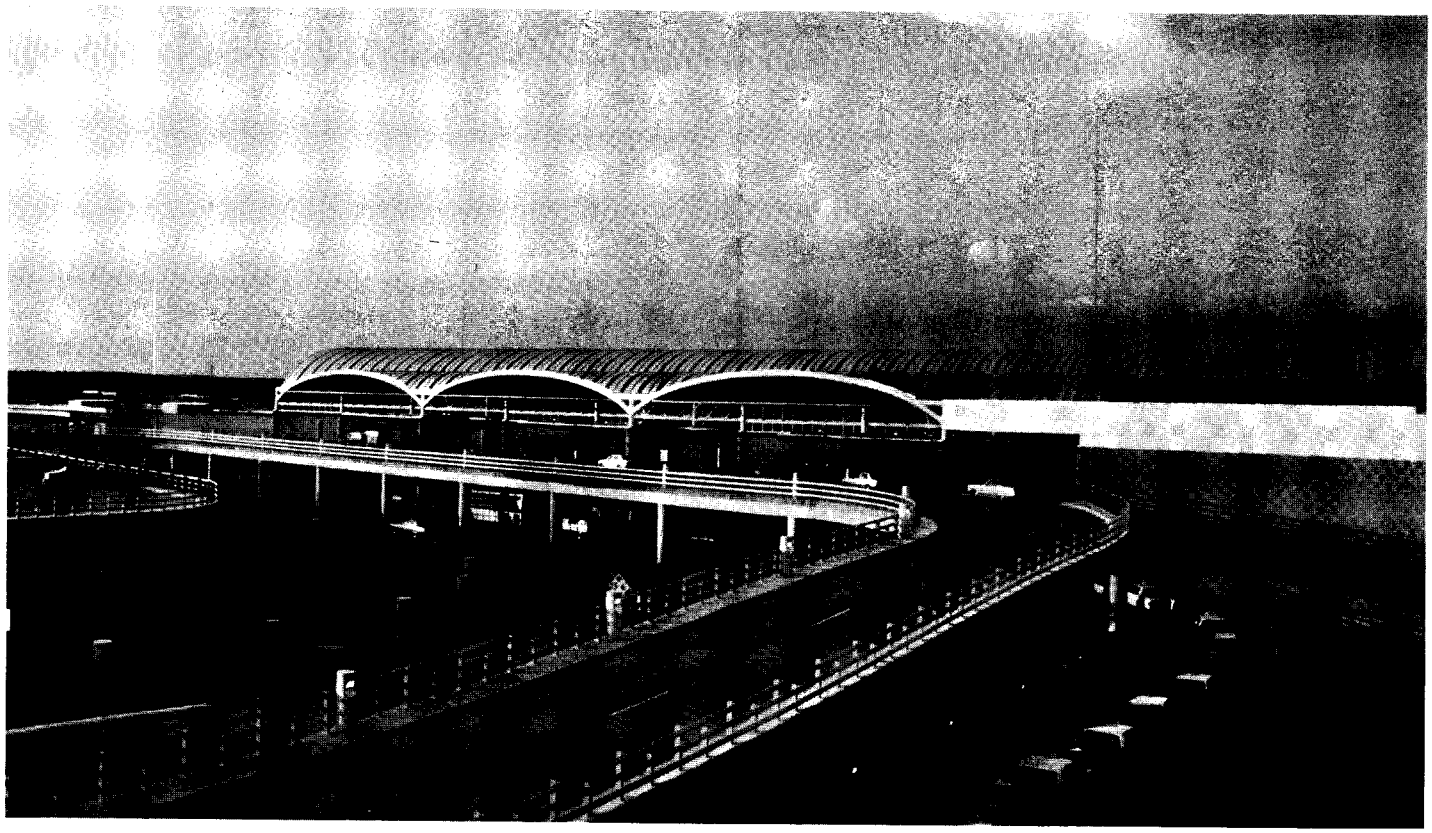


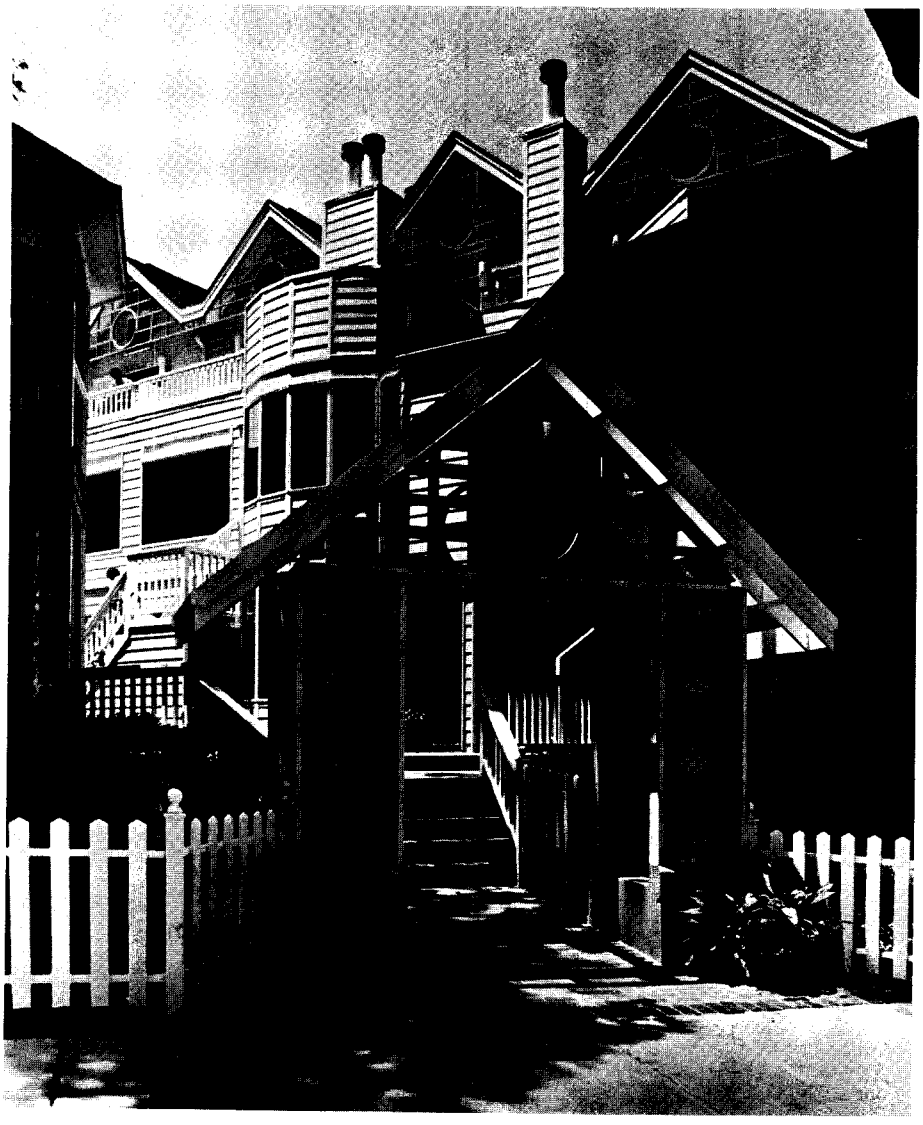
Florida South Chapter. Concourse B Miami International Airport, Miami (left); Bouterse & Fabregas Architects, Coral Gables, Fla. As part of a major expansion at a busy airport, this three-level terminal has a steel and concrete structure with textured stucco interior and exterior walls. A controlled lighting system and large windows with motorized sunscreens activated by photocells allow 100 percent natural lighting on sunny days. The architect was also responsible for all interior spaces, graphics, furniture, and lighting fixtures.

New Orleans Chapter. Vatican Pavilion, 1984 Louisiana World Exposition, New Orleans (below); Blitch Architects, New Orleans. The program called for a museum appropriate to exhibit a collection of religious art spanning 2,000 years that could later be converted to a permanent religious center. An airy 110-foot-high dome paraphrasing Michelangelo's dome of St. Peter's Basilica crowned the building that was clad in white enamel panels. Low voltage lights traced the 16 ribs of the dome. Simplified interpretations of Carlo Maderno's facades of St. Peter's framed the building. Bright yellow canopies against the white panels recalled the Papal colors and provided outdoor shading for visitors waiting to view the exhibit. Subdued colors were used throughout the six galleries, and glass block was used to provide diffused natural lighting.

R. Greg Hursley







E. Alan McGee

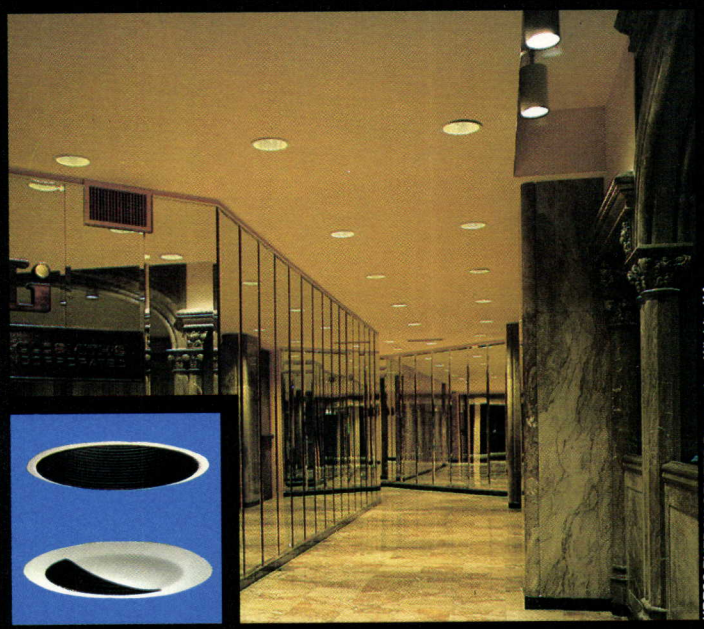
Georgia Association. Airport Terminal, San Antonio, Tex. (above); Heery/Marmon Mok/Simpson, Atlanta. A streamlined glass and metal roof with delicate truss webbing and large vaults was designed to reflect the "image of flight." It is set atop a contrasting pedestrian base constructed of richly colored stone and tile with trellises and plantings reminiscent of historic buildings of San Antonio. The jury commented on "the successful dialogue between the aerodynamic forms of the roof and the orthogonal forms on the ground."

Piedmont Arbors, Atlanta (left); Taylor & Williams, Atlanta. The program called for 40 condominium units on a .6-acre urban site that dropped off 12 feet from the street. All parking was placed on grade in the natural depression and covered with a precast concrete deck configured to save seven large hardwood trees. Each of the one- and two-bedroom units, ranging from 450 to 800 square feet, opens directly onto a central brick plaza that provides pedestrian access from Piedmont Avenue to 11th Street and the parking area below. Exterior colors and detailing (gable roofs and entranceways, trellises, boxy chimneys, and porches) reflect the context of the downtown neighborhood and contribute to the pedestrian scale.

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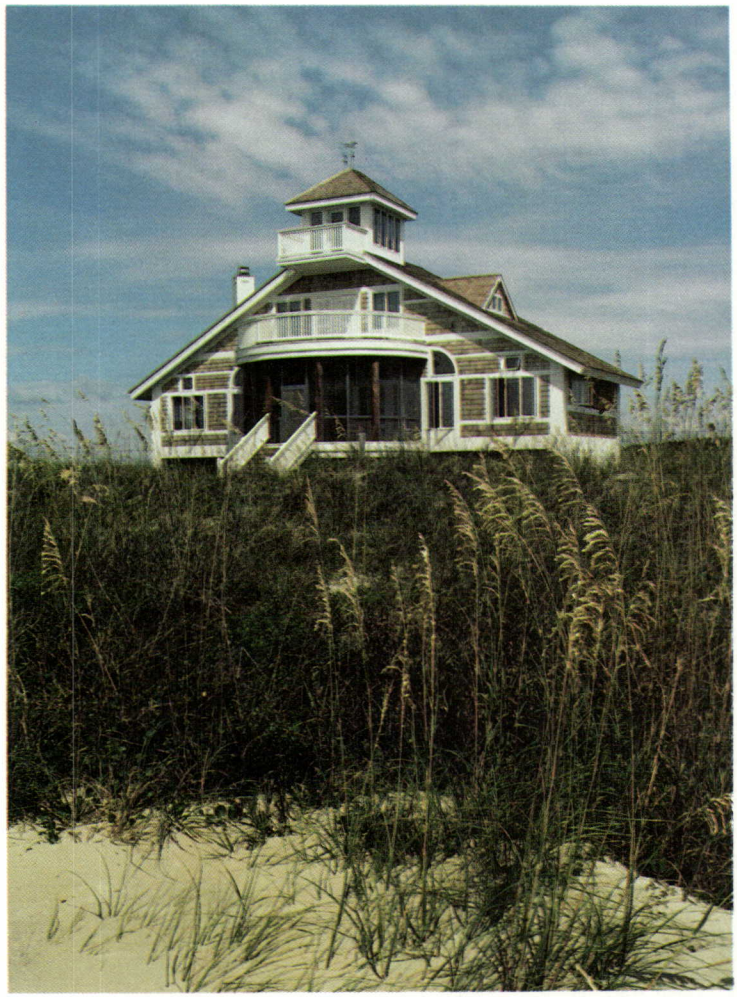
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South Atlantic Regional Council. Cupola House, Fripp Island, S.C. (right); Dowling Architects, Atlanta. This single family oceanfront house is a whimsical allusion to the shingle style. The house is raised on treated wood piles and secured with steel, wood, and plywood supports for hurricane resistance. High ceilings slope to the cupola that serves as a ventilation chimney, and numerous casement windows are arranged to take advantage of natural breezes. Three outdoor spaces are oriented toward the ocean: a shaded screened porch off the main living area; a sunning open deck on the second level; and the cupola's observation deck. The exterior is finished with cedar shingles and cypress trim painted white.

Grand Cypress Clubhouse, Lake Buena Vista, Fla. (below); Diedrich Architects, Atlanta. Located within a resort community with a 800-room hotel, the clubhouse has tile roofs, beige stucco walls, and glazed tile trim that recall the 1920s Mediterranean revival hotels in southern Florida by Addison Mizner. The golf clubhouse has an open plan interior with a grand hall, which serves as the lobby and lounge and provides circulation, emphasized by a colonnade and exposed fan trusses of lightly stained wood. Numerous fan windows and exterior doorways provide natural lighting.

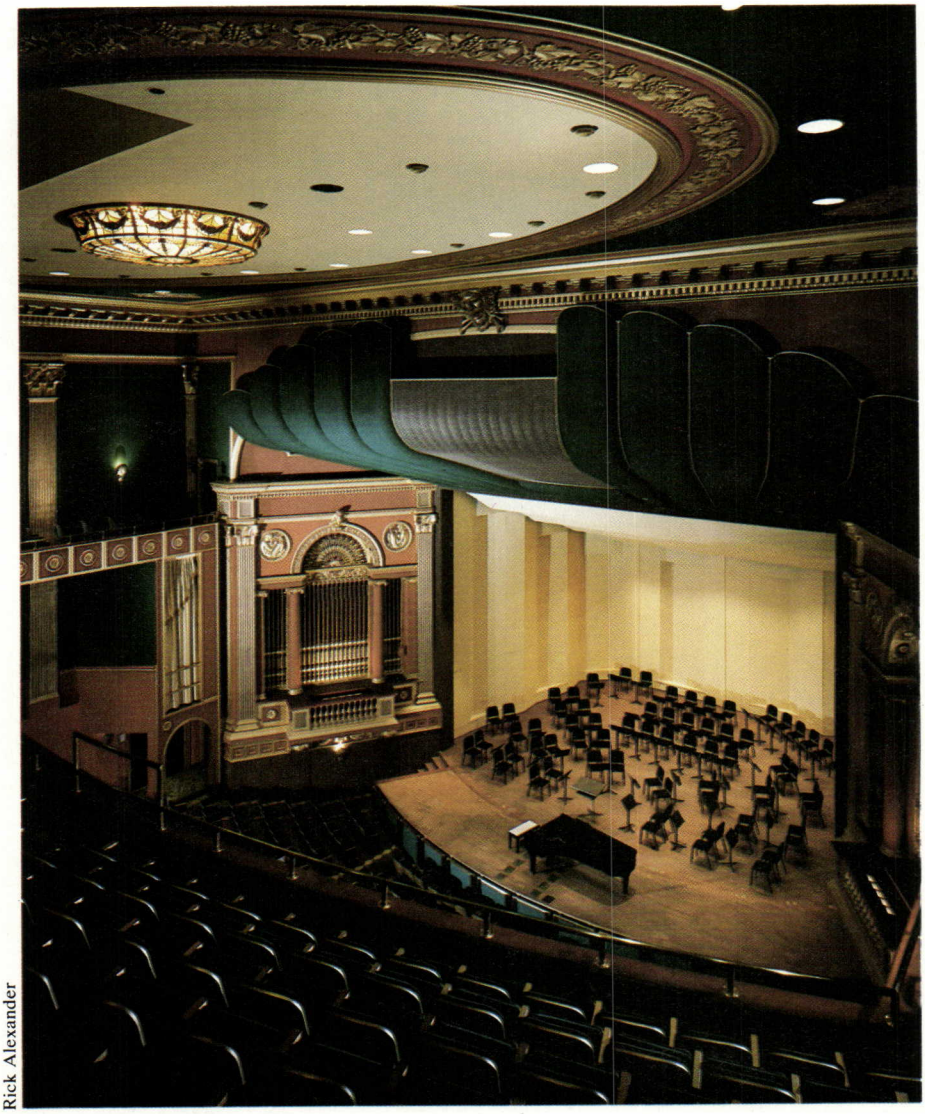





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Rick Alexander

South Atlantic Regional Council. One Coltsgate Place, Charlotte, N.C. (above); Jenkins-Peer Architects, Charlotte. The owner wanted a 16,000-square-foot speculative office building with a "distinctive design" that would relate to its commercial suburban site and an adjacent residential neighborhood. The architect used a Palladian villa as a reference but chose a rectilinear form to keep construction costs down. The exterior is finished with cream-colored stucco. Both elevations have the repeated curved windows and the large arch. (A large Palladian window is set behind the arch on the front facade; the rear arch serves as the main entryway.) Classical detailing is repeated throughout the interior.

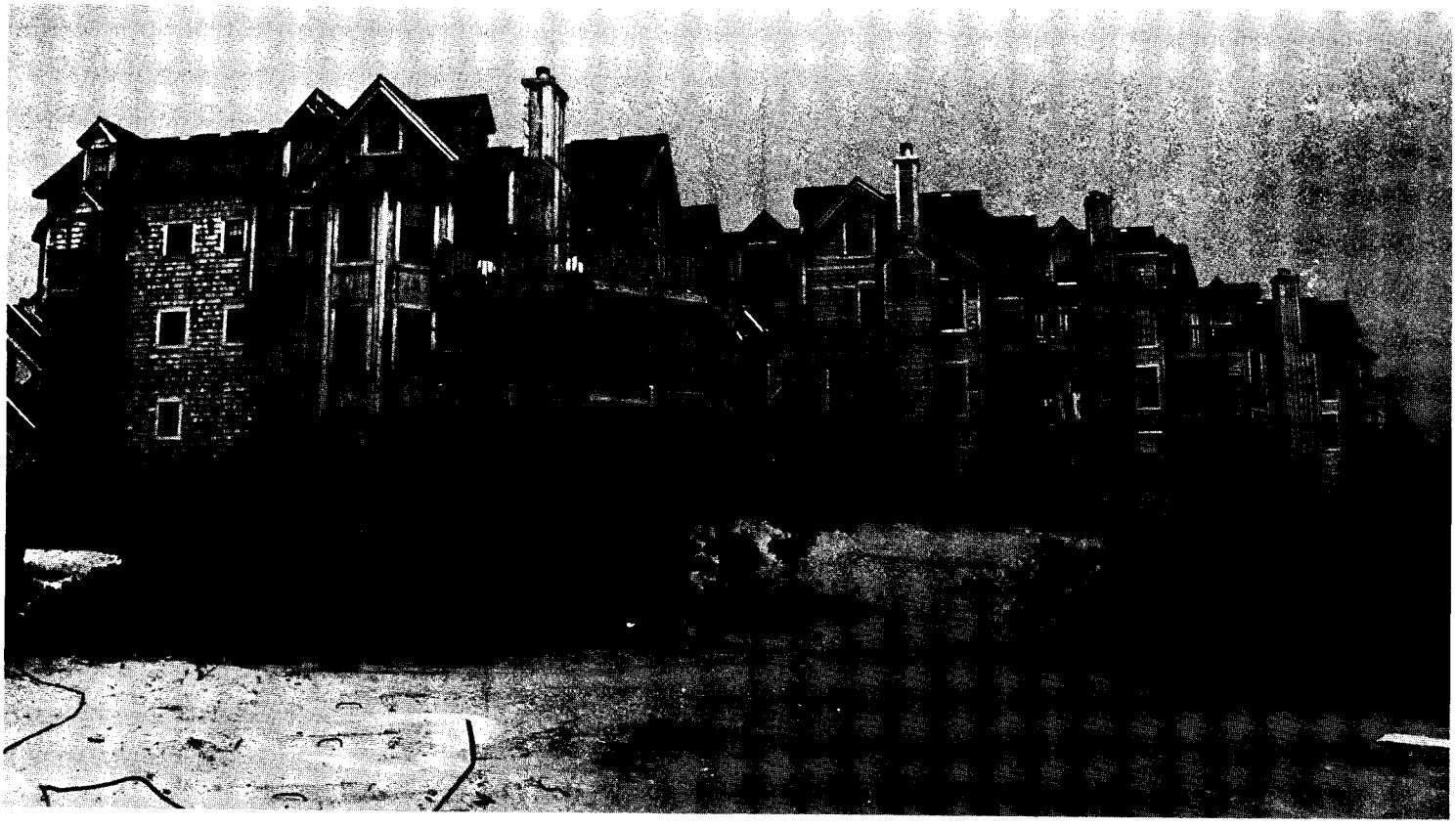
North Carolina Chapter. Roger L. Stevens Center for the Performing Arts, North Carolina School of the Arts, Winston-Salem, N.C. (left); Calloway Johnson Moore, Winston-Salem. Converting a run-down vaudeville and movie theater into a 1,380-seat performing arts center required removing the theater's lower balcony, raising the stage to street level, opening space under the orchestra pit for dressing rooms and support functions, and improving the upper balcony's sight lines. The street level lobby was enlarged, and a separate lobby to serve the balcony was added. Craftsmen restored original ornamental plaster detailing, and a forestage sound reflector with detailing based on a shell-motif pattern of the original theater was added. The interior was painted in shades of dark green and soft rust, with gold accents.

Will Cox



Virginia Society of Architects. Firehouse 14/6, Richmond (above); DePasquale & Associates, Richmond. Sleeping spaces, lockers, and offices (with color accents that differentiate the two companies that share the facility) are grouped around the main apparatus room, which accommodates two fire trucks and other equipment. The second floor houses the shared activities room. To reflect the character of the older, residential neighborhood the architect incorporated large overhangs, dormers, and a front porch. Passive energy features include an earth berm and windows oriented to the south with shading devices.

Tidewater Chapter. Barrier Island Station, Duck, N.C. (below); Architectural Ventures, Virginia Beach, Va. Located on an oceanfront site with rolling sand dunes, the 138 units in eight buildings were densely clustered to retain as much natural landscaping as possible and have varied heights to flow with the slope. Each unit has balconies, a private entryway, and an ocean view. The architect used vernacular details that recall the early Coast Guard stations of the Outer Banks.





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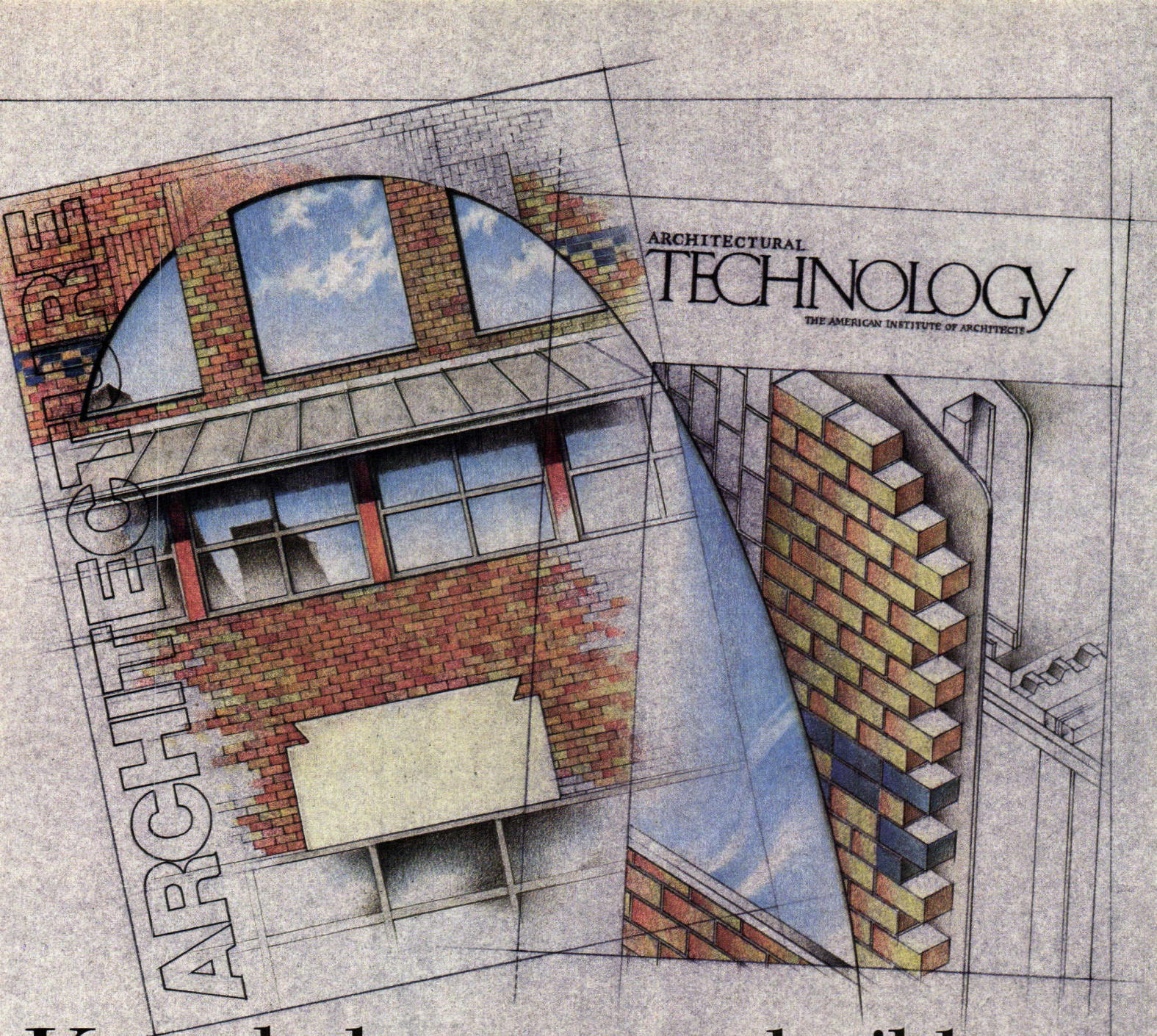
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West Virginia Chapter. Harpers Ferry Montessori School, Harpers Ferry, W. Va. (above); Stowell & Hart, Harpers Ferry. A one-room addition is appropriately scaled for the young children who attend the school and incorporates indigenous forms and materials that relate to its historic neighborhood. Wood logs were chosen for economic and esthetic reasons and because the preschoolers could relate to the "Lincoln Log" type construction. The building has a pyramid and geometric forms and detailing that relate to the adjacent houses.

Baltimore Chapter. Broadway Market, Baltimore (right); Michael B. Amos Architects, Baltimore. The addition establishes a positive identity for the Fells Point market complex and creates a catalyst for further commercial development. Located on a 50-foot median strip of a busy city street, bollards at the perimeter of sidewalks were added to define the market and to separate pedestrian and vehicular traffic. The brick masonry, stucco exterior walls, and the three large arches recall the original market.





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Pennsylvania Society. RPI Playhouse, Troy, N.Y. (above); Bohlin Powell Larkin Cywinski, Wilkes-Barre, Pa. A World War II USO building that had been used by the campus theater group for several years was renovated to become the school's performing arts center. Although the 300-seat auditorium was not expanded and the exposed wood trusses were retained, the interior was painted pastel colors, special lighting was installed, the procenium opening was enlarged, and wainscot trim and molding was added. A heightened gable roof addition along the back of the building increased backstage and support spaces. The stepped, curved front facade was painted red with white trim, and a wood trellis was added along the north side facing a main pedestrian artery.

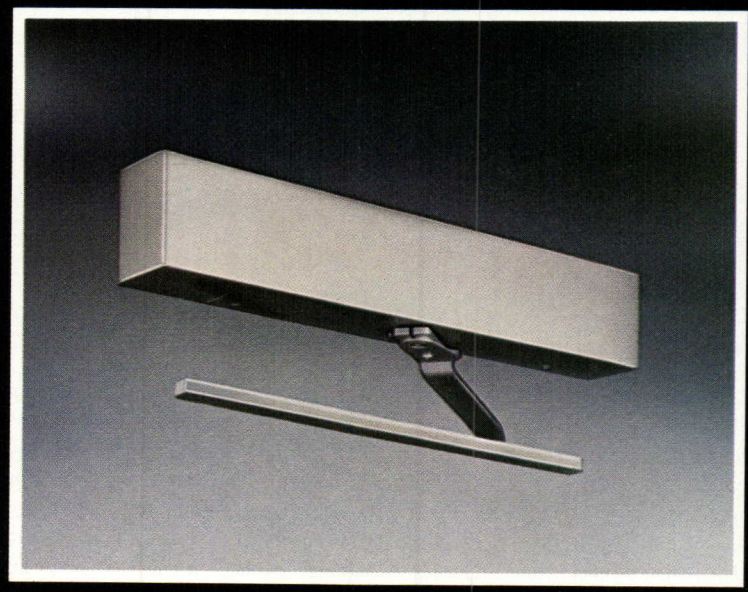
Pittsburgh Chapter. Market Square renovation, Pittsburgh (right); UDA Architects, Pittsburgh. This prominent urban space has undergone numerous changes in the city's almost 200-year history. Several historic buildings are being renovated to their original condition, including the 1902 Landmark Tavern and Nicholar Coffee building. Bracketed cornices, window detailing, and raised gold lettering were restored, and new graphics were added.



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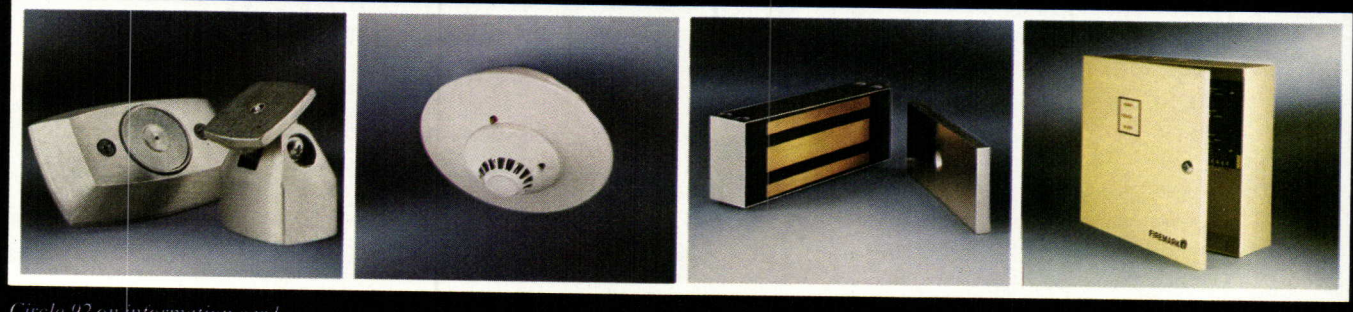
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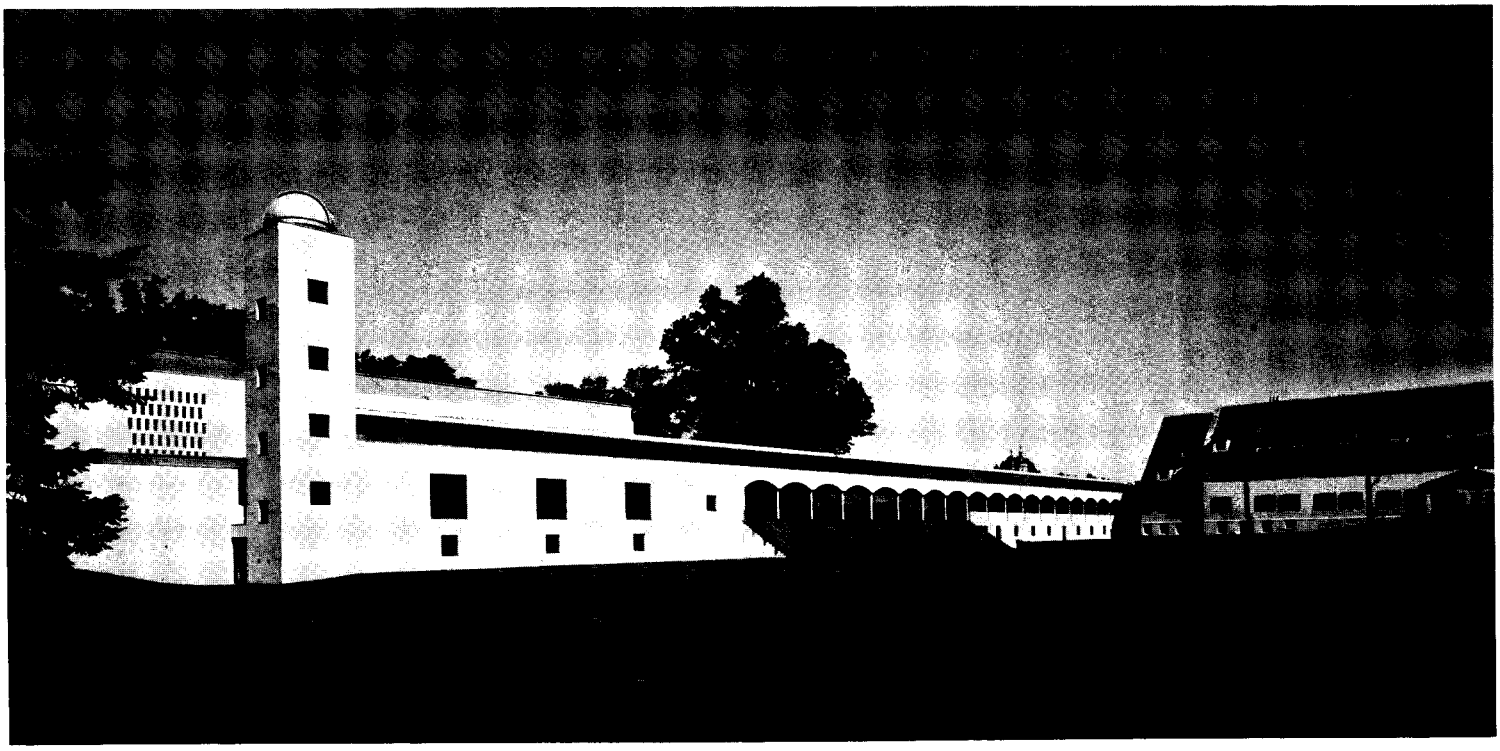
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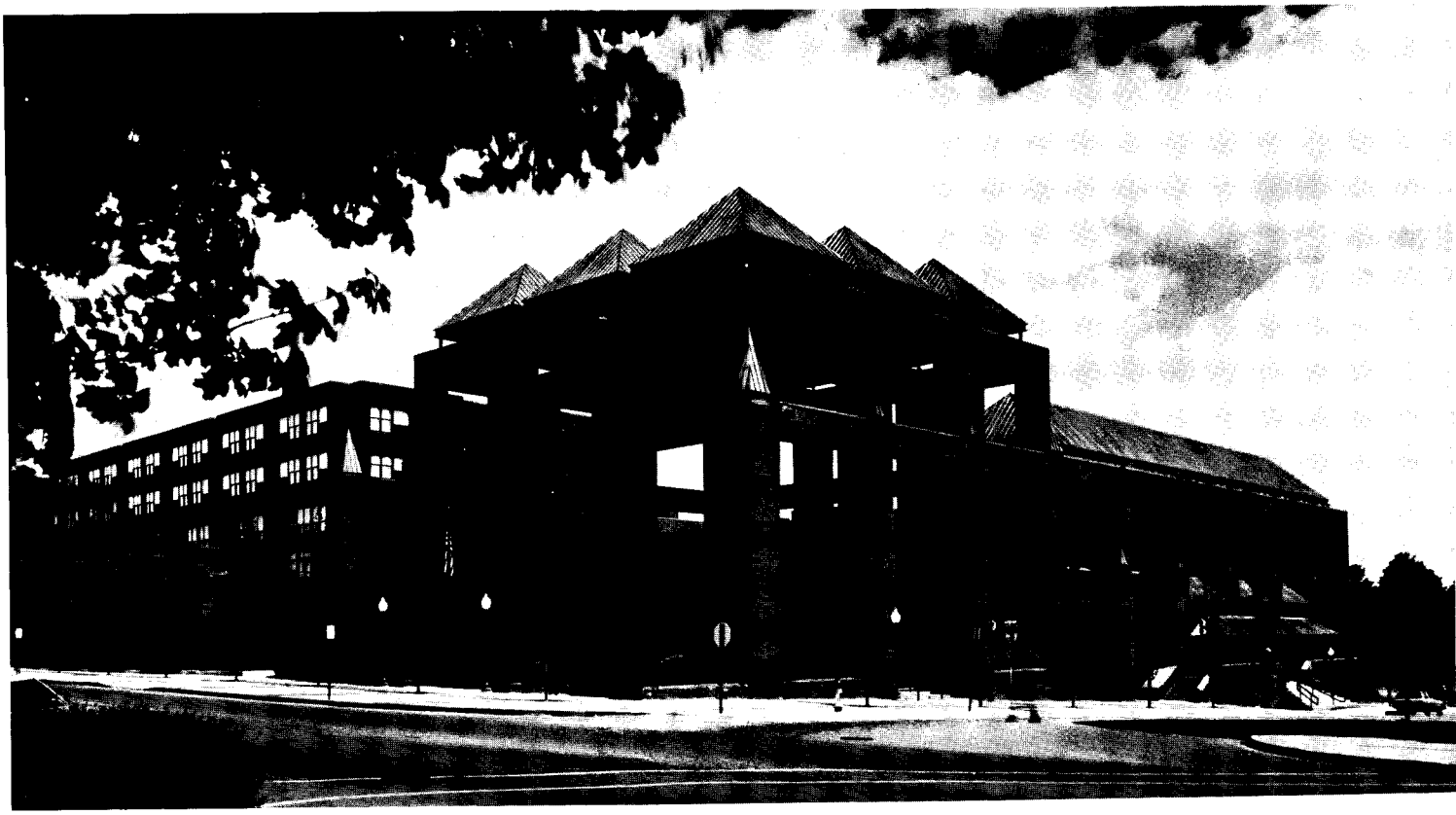
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New York State Chapter. Westover School additions, Middlebury, Conn. (above); Gwathmey Siegel & Associates, New York City. The program started as a renovation of an infirmary but was changed to a campus planning program with substantial new construction. The 40,000-volume library with study spaces and a science center with laboratories for three disciplines are housed in a new building referred to by the architects as a "loft." It has a flat roof, high ceilings, and stucco exteriors. A 395-foot arcade that extends from the 1909 eclectic stucco and slate roofed cloistered complex connects the new building and successfully integrates a '60s gymnasium and redefines the western edge of the playing field. Mahogany furniture, detailing, and cabinets, made by a local craftsman, are used throughout

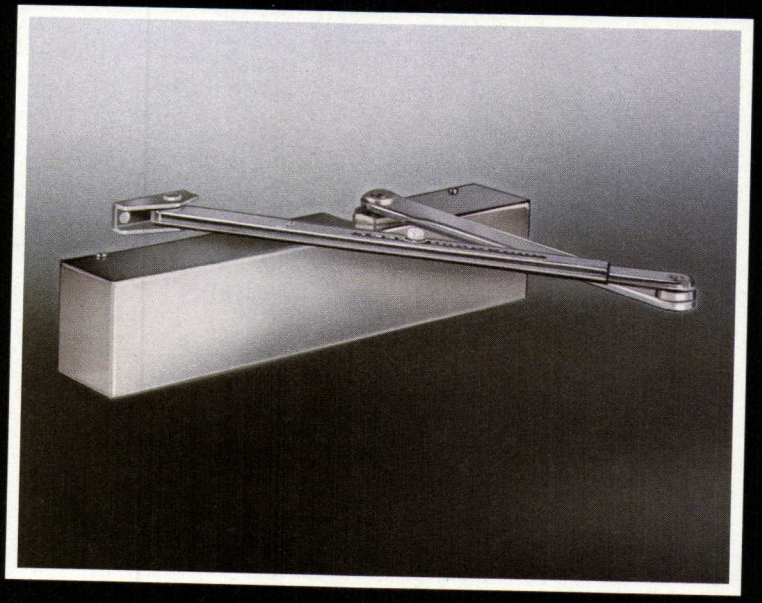
Saratoga Springs City Center and Ramada Renaissance Hotel, Saratoga Springs, N.Y. (below); Planned Expansion Group, White Plains, N.Y. The mixed use development is part of a community effort to rejuvenate this historical tourist area, which had its heyday around the turn of the century. The overscaled loggia provides a focal point for the two components of the complex, serves as a transition between the old and new, and establishes a presence on the street. Through appropriate building materials (brick and copper) the architect translated the urban Victorian context into a more rigorous, geometrical design.

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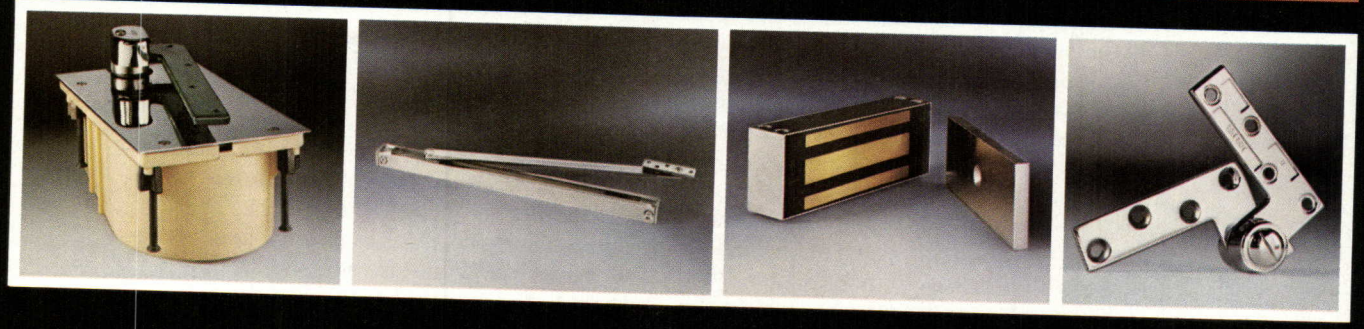
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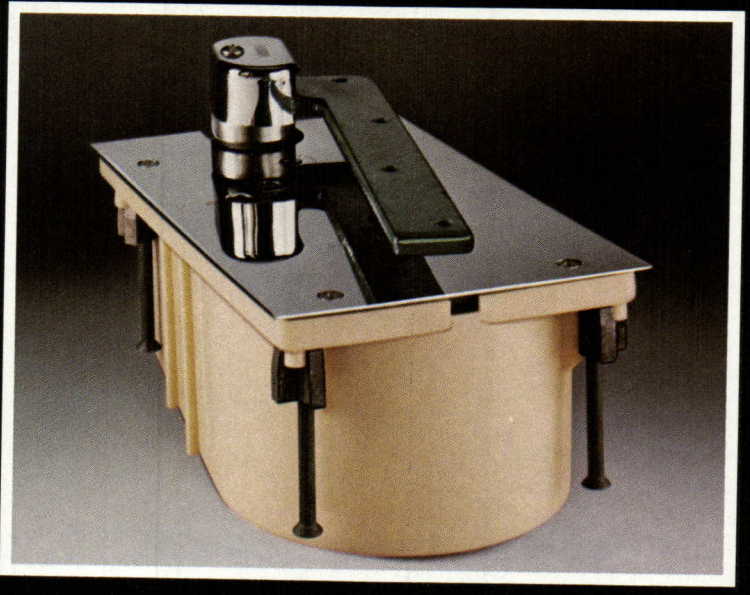




Central New York State Chapter. First Utica Presbyterian Society restoration, Utica, N.Y. (above); Stetson-Dale Architects, Utica. The renovation of a 1922 church designed by Cram & Ferguson, which had a Georgian revival steeple and elaborate plasterwork, required substantial work on the deteriorated slate roof before restorative work could begin in the 7,800-square-foot sanctuary. Plaster moldings, damaged by water, were repaired and where necessary duplicated to match the original detailing. Cracked, peeling, and faded wood and plaster surfaces were restored and refinished. Portions of the 22-foot-diameter plaster barrel vault above the chancel were replaced using molds made from existing plaster medallions. The original hardwood floor was refinished, new aisle carpet runners were added, pew cushions were re-upholstered, and the light fixture pendant was restored.

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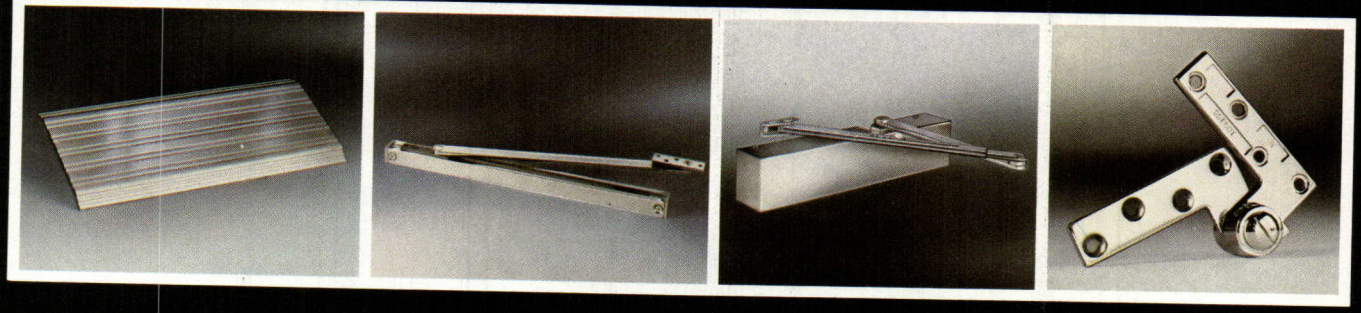
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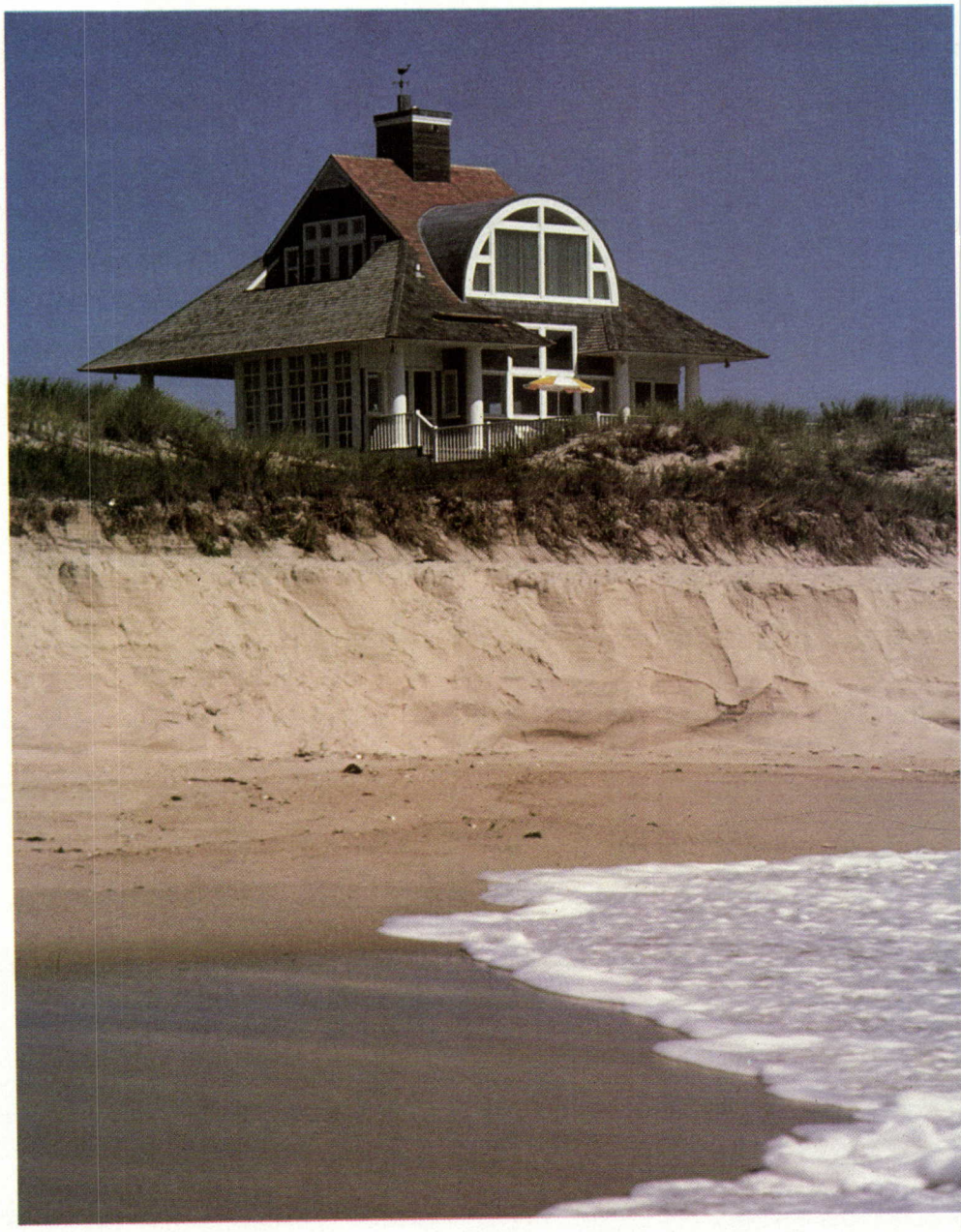
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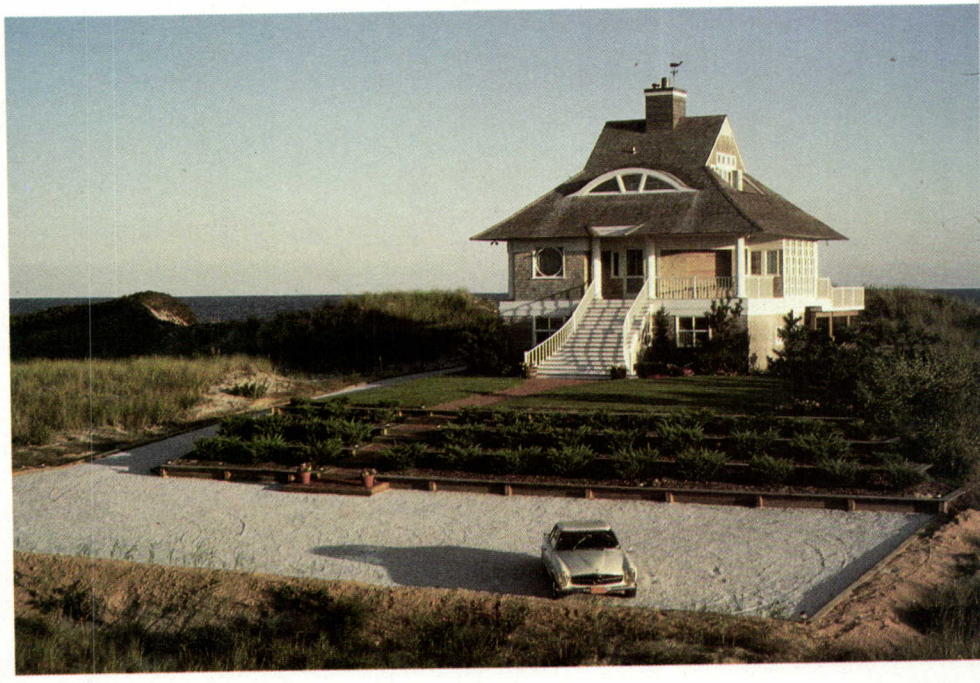
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New York City Chapter. Lawson residence, East Quogue, N.Y. Robert A. M. Stern Architects, New York City. Set on a narrow, oceanfront lot, the house recalls both the traditions of the shingle style and the simple beach cottages of Gustav Stickley. Overscaled front steps with views to the bay provide access to the principal floor with the living and dining rooms. The master bedroom, located on the attic-level, has a large arched window that provides abundant natural light and commanding views of the ocean. Guest bedrooms are on the lower level shielded by high sloping sand dunes. The jury said that "one of the things that is fascinating about this house is the kind of scale of spaces and scale of details."



Peter Aaron/ESTO



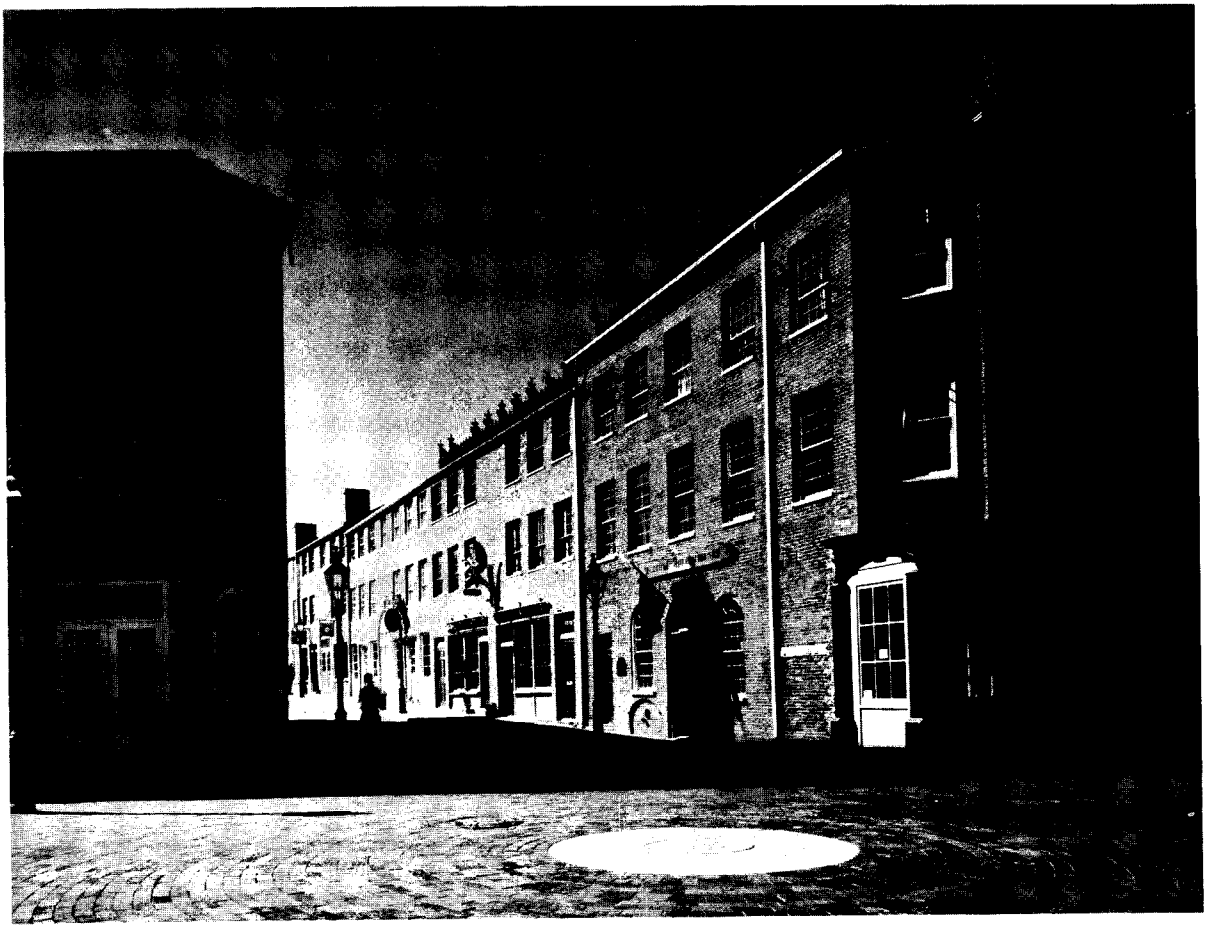
New York City Chapter. Robert Moses Information Desk, Central Park, New York City (left); Richard Oliver, New York City. A U-shaped counter flanked by two wall units is placed symmetrically at one end of the restored interior of The Dairy, a recreational building designed by Calvert Vaux. The gabled storage units and display turrets have stenciled ornamental detailing in six Victorian colors. The jury said it creates an "interesting dialogue . . . a kind of Gothicized little building inside another building."

New Jersey Society of Architects. Moorestown Emergency Services Building, Moorestown, N.J. (below); Herman Hassinger, FAIA, Moorestown. After residents refused to approve a modern design, a Victorian house on Main Street was restored and a sensitive addition was built to house the fire department and rescue squad. The architect used appropriate materials and detailing and scaled the five engine bays to blend with the historic residential neighborhood. A brick tower serves as an anchor between the addition and the converted house, which contains offices, training rooms, and public meeting area.

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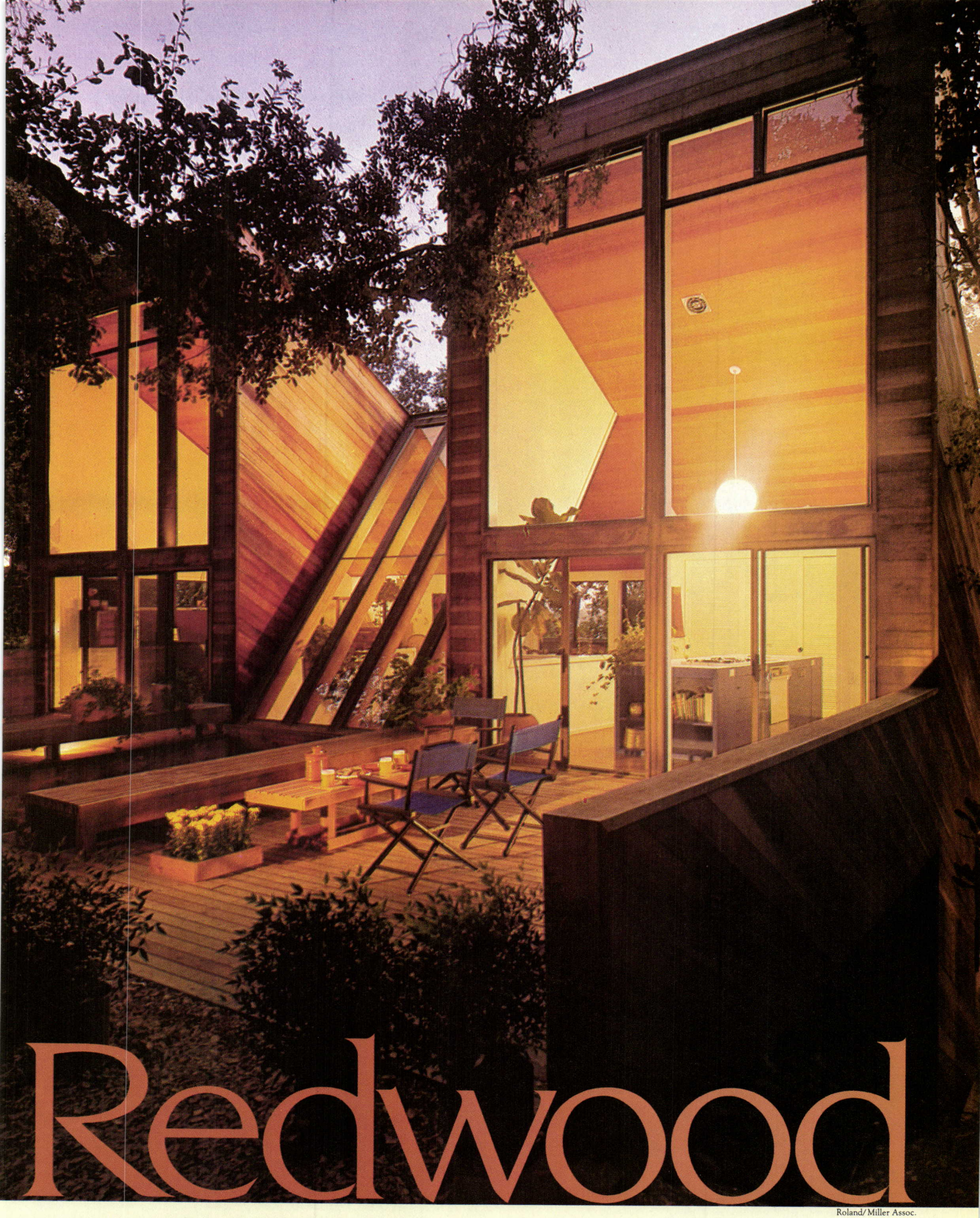


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Boston Society of Architects. Downtown revitalization, Newburyport, Mass. (above); Anderson Notter Finegold, Boston, and Sasaki Associates, Watertown, Mass. The first phase of a 23-acre waterfront redevelopment included traffic reorientation, landscaping, and parking and street improvements. Cobblestones and bluestone paving were installed to emphasize pedestrian areas. A traffic circle was converted to Market Square plaza, which leads to a pedestrian mall created by closing two streets to vehicular traffic. A fountain made from granite bulkhead blocks from the waterfront and a timber play structure were incorporated in the mall. Other planned improvements include bulkhead reconstruction, a boardwalk promenade, and facilities for docking pleasure boats. To preserve the seaport character of the area the architect also established guidelines for future development.



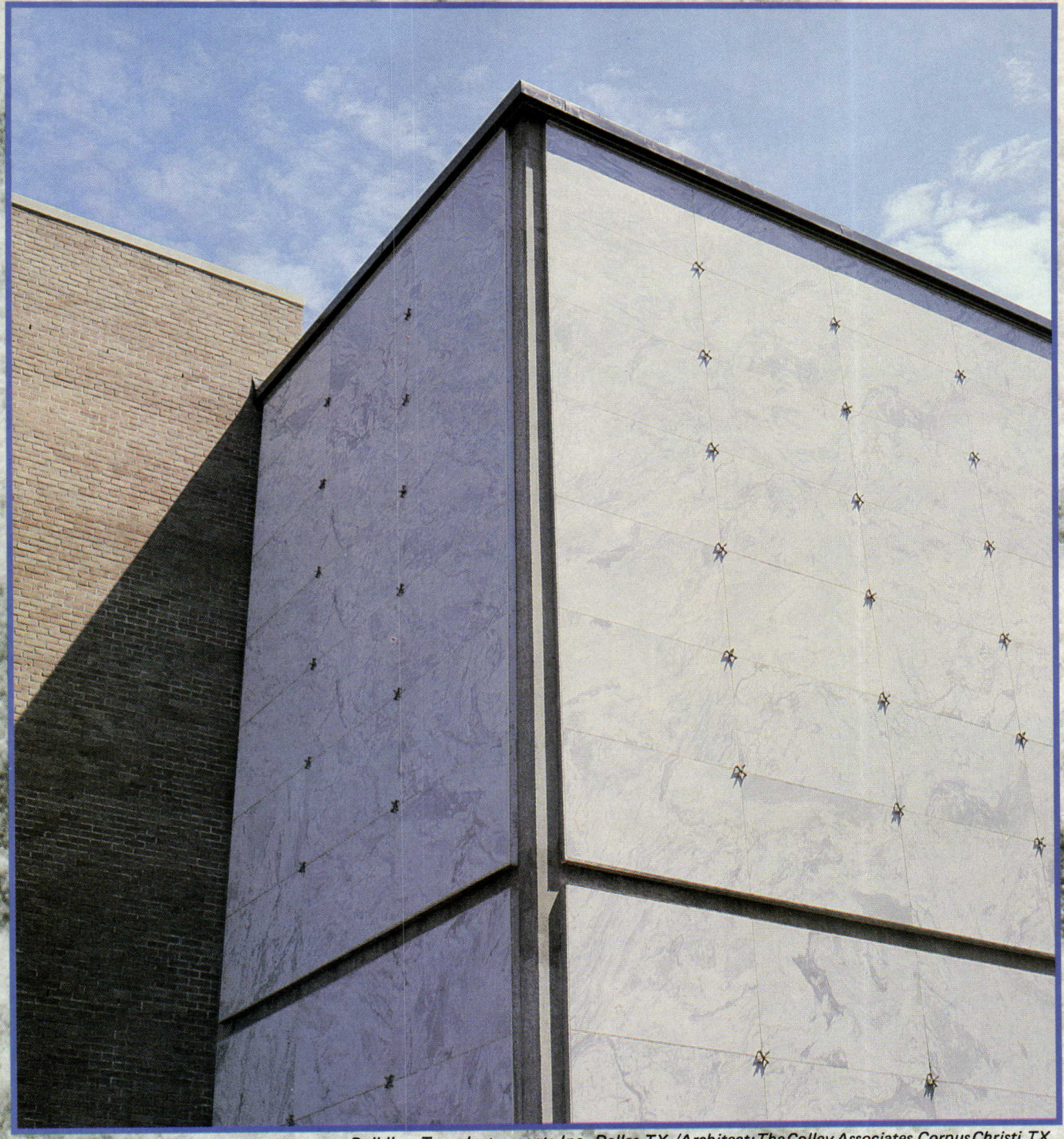
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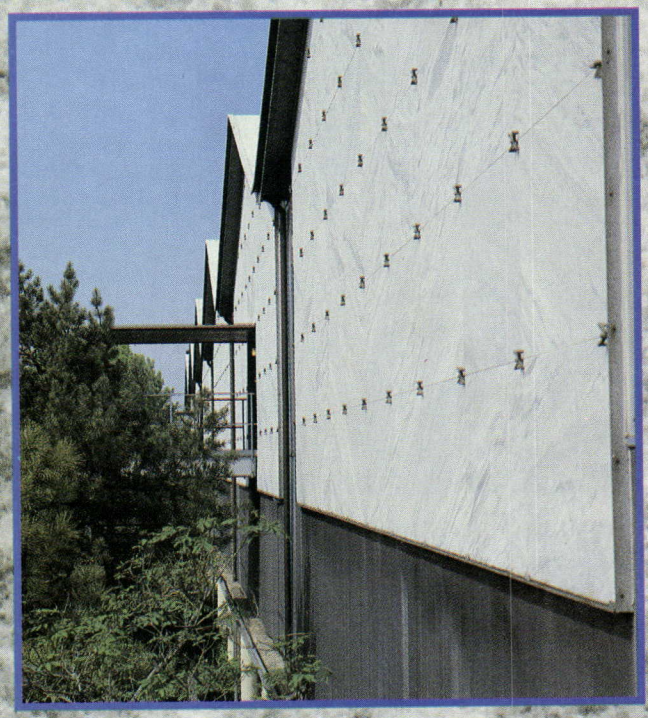
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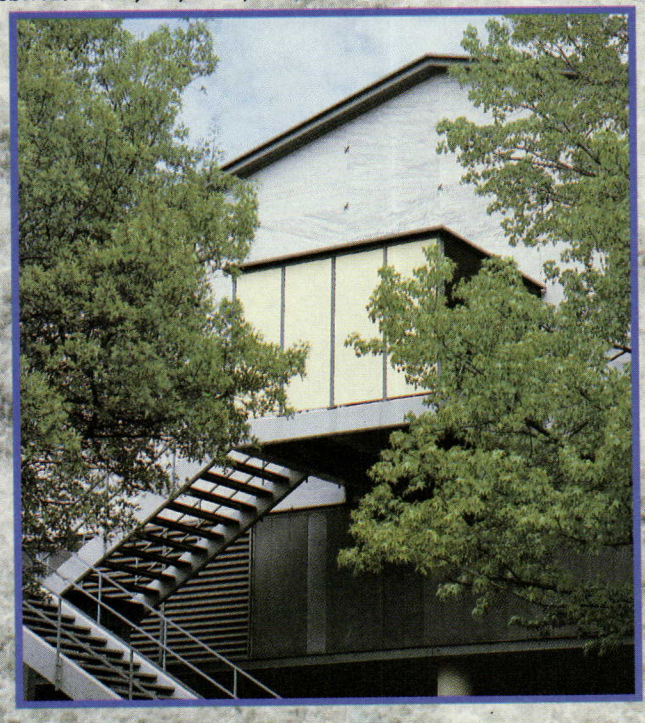
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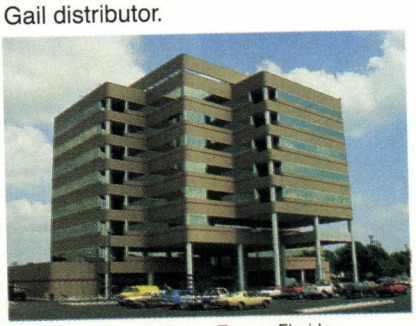
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The Eighth Annual Review Of New American Architecture

"The intent of this special issue is a simple one: to bring together in a single place a sufficient sampling of recent buildings to show and discuss directions in American architectural design. Regular readers of the architectural press will have seen some of these buildings before. Our effort here is not to seek novelty, but to put them in conjunction—and in perspective."

So began the first of these annual reviews in 1978 (can it be that long ago?). The purpose is precisely the same now as it was then, but the issue has grown steadily so that now we are able to show a wider range of work. It includes a set of buildings of the editors' choosing, on following pages; the national AIA honor awards (page 252); and a selection of AIA component awards, front and back.

The years since we began the annual review have been a time of ferment for architectural design. Between the buildings in this issue is a notably penetrating and diverse set of essays on where, if anywhere in particular, this ferment may be leading.

The analyses of the buildings themselves also provide insights in this regard. For the buildings are analyzed, even sometimes criticized, not just presented. Among other things, in fact, this issue could be seen as something of an anthology of current experiential architectural writing. *D.C.*

Combining Adventure And Respect

Herring Hall, Rice University.
Architect: Cesar Pelli & Associates.
By David Dillon



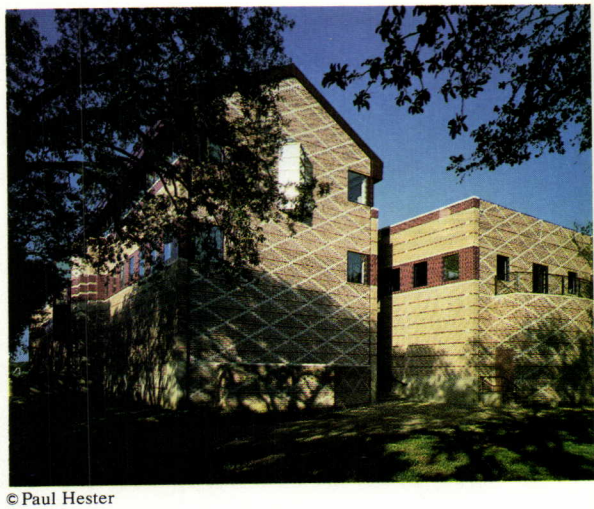
© Greg Hursley

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The Rice University campus is an oasis of Beaux-Arts tranquility in a tangle of freeway loops. The main source of this calm is a 1910 master plan by Cram, Goodhue & Ferguson, which established the succession of greens and quadrangles that are among the institution's lasting glories. Any architect who builds here must somehow come to terms with this superb arrangement.

Many architects from the 1940s onward did so only in the loosest way, respecting the general scale of existing buildings but ignoring the underlying principles of balance and axial alignment, and deviating markedly from the overall detailing and imagery of the original campus. The result was a succession of dull, plodding buildings, often poorly sited, that turned their backs on the design opportunities provided by Cram's plan.

In the last few years, however, architects of Rice have been rediscovering the virtues of contextual design, with the most distinguished architects leading the way. James Stirling, Hon. FAIA, and Michael Wilford produced a discreet and self-effacing addition to Anderson Hall in 1981, in which from the outside it is virtually impossible to tell where their work starts and that of their predecessors leaves off. And now comes Cesar Pelli, FAIA, with a considerably sportier but no less thoughtful building for the Jesse Jones graduate school of administration.



© Paul Hester

Above, Herring Hall, right in photo, as seen across the green. Left, the north side opens onto a terrace and lawn. Right, from the southeast, the exterior is alive with decorative brickwork.



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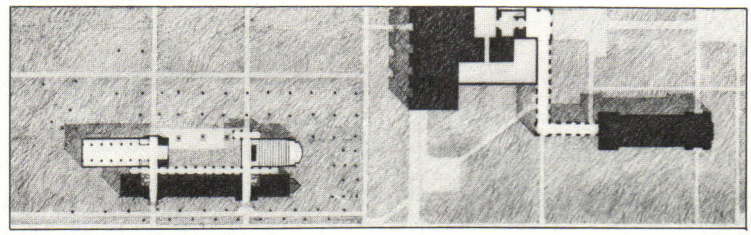
Herring Hall is a taut, three-story building containing class-
ooms, faculty and administrative offices, a library, auditorium,
omputer lab, and related facilities. The south or public side of
ıe building holds tight to the street, in the best Rice tradition,
hile the north side opens onto a terrace and broad, shaded
ıwn. In Cram's original plan this lawn would have formed the
estern end of the majestic main quadrangle, dominated by the
rnate Lovett Hall, with buildings arranged along the edges in
risp linear fashion. Few of the proposed buildings were actu-
lly built, and in the mid-1940s the lawn was bisected by the
niversity library. The undistingushed Rice Memorial Center,
hich Pelli is renovating, came a few years later, deepening
ıe impression of unrealized potential that hovers over the space.

Herring Hall consists of two offset rectangular forms, one
ıpped with a vault and the other with a pitched roof, connected
y glass enclosed corridors. The offset rectangles recall the plan
Anderson Hall but are not typical of the campus as a whole,
hile the connecting corridors are reminiscent of the bold cur-
ıin walls on many Pelli buildings, including Four Leaf Towers
Houston. The gesture is repeated above the entrance on the
ıuth side of the building in the form of colorful steel and glass
ıanopies that give the building a bolder public profile than is
ıstomary at Rice.

The exterior of the building is finished in Rice's ubiquitous
St. Joe" brick. On the long sides it is laid horizontally, inter-
ıpted by bands of raspberry-colored glazed brick that mark
ıe divisions of floors. But on the blunt east and west facades
ıe brick has been arranged in a distinctive crosshatch or dia-
ond pattern. Hence the campus sobriquet "Herringbone" Hall.

In his efforts to deepen and intensify some of the traditional
etailing of earlier Rice buildings, Pelli occasionally turned the
ecorative throttle up too high. The glass canopies and corri-
ors, striking though they are, seem somewhat gratuitous, even
ıolemical. But in most other respects Pelli has gone to com-
endable lengths to make Herring Hall fit in rather than take
ver.

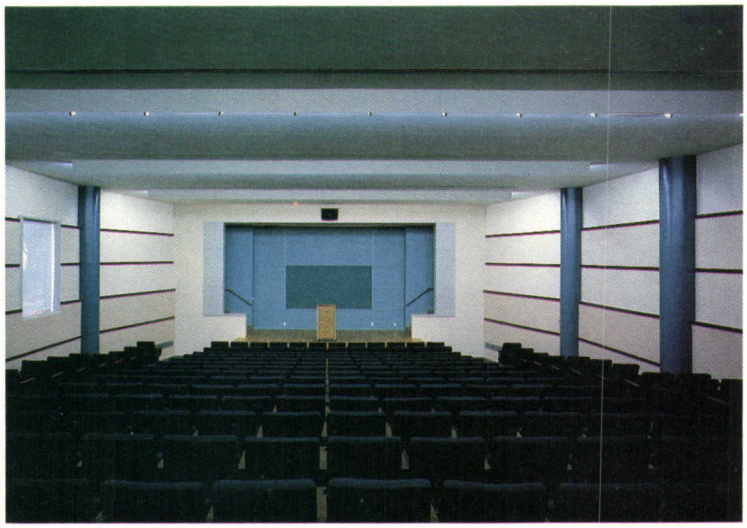
Rice is a campus of loggias, arcades, colonnades, and terraces,
Mediterranean sort of place that is open to the elements yet
which the sense of protective enclosure is strong. Pelli has
spected this tradition by designing a terrace and colonnade
ı the first level, with an interior arcade linking the east and
est ends of the building. All of this is on axis with the en-
ance to Memorial Hall across the green, though in another of
s "then and now" juxtapositions of materials, Pelli has clad
s columns half in steel and half in brick and limestone. (Three



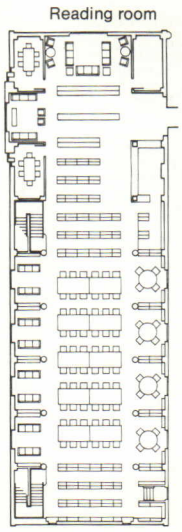


© Greg Hursley

cross page, notched southwest entrance and the expanse of
e south facade. Top, detail of the north facade. Right,
ceted window over the southeast entrance.

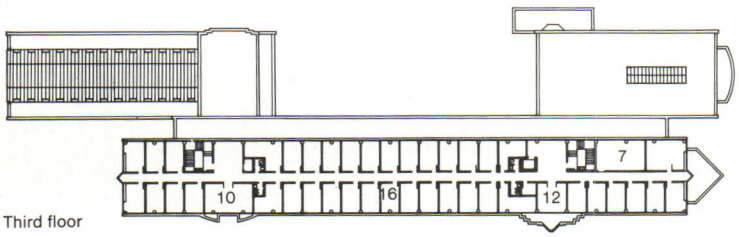


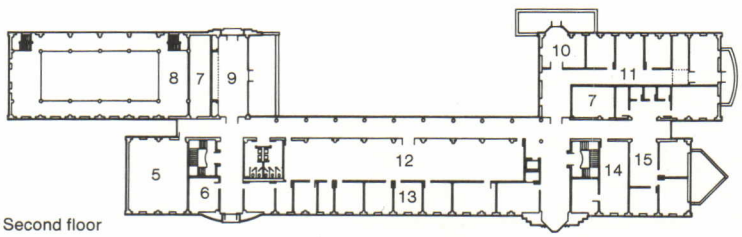
©Paul Hester

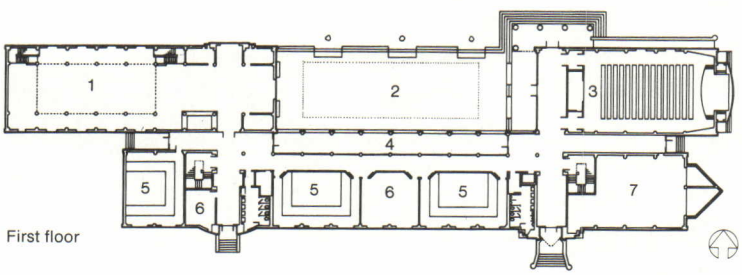




Left, tranquil lecture hall on ground level. Above and right, two-story vaulted reading room with decorative patterning.







1 Reading room
2 Courtyard
3 Lecture hall
4 Arcade
5 Caseroom
6 Seminar
7 Mechanical room
8 Mezzanine
9 Student lounge
10 Conference
11 Dean's suite
12 Secretarial pool
13 Administrative offices
14 Computer lab
15 Admissions and placement
16 Faculty offices

mature live oak trees, planted decades ago to mark the inner edge of the quadrangle, have been preserved as part of the terrace design.)

Though Herring Hall appears dense and solid on the outside, one experiences it as light and airy, with large windows and numerous small balconies and terraces that provide unexpected glimpses of the outside. There is a delightful serendipitous quality to the interiors that one doesn't ordinarily associate with high-powered business schools.

The first floor arcade is taken up mainly with lecture halls and small seminar rooms. On the second level it is lined with administrative offices, which have splendid views of the green. There are also large terraces at either end of the corridor that have a casual, relaxed, informal feeling.

This feeling of spaciousness extends throughout the building. The corridors are wide and generous; the stairwells, ordinarily the most neglected of spaces, are also wide and brightly detailed, with windows, no less!

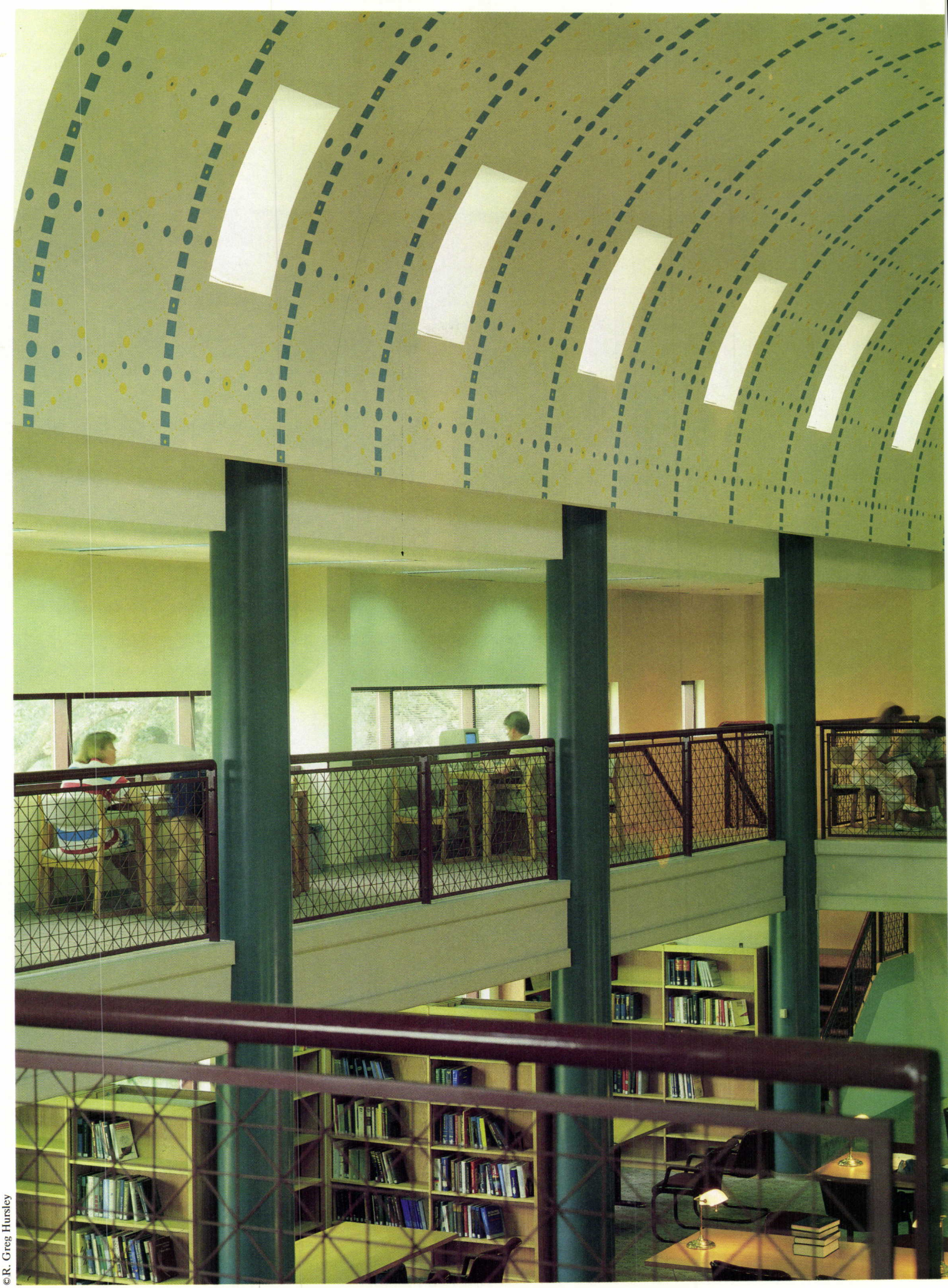
The one grand space is the library, a two-story vaulted room that is filled with comfortable traditional features: oak tables, brass lamps, even a metal grille on the landing and stairway that recalls the interiors of town libraries all over the country. It is a warm room, not just a huge repository for books.

The one disappointing space is the third floor, on which dozens of faculty offices have been jammed along a long narrow corridor. This space is unhappily reminiscent of some interiors in Anderson Hall, a niggardly and claustrophobic counterpoint to the openness and generosity of the rest of the building.

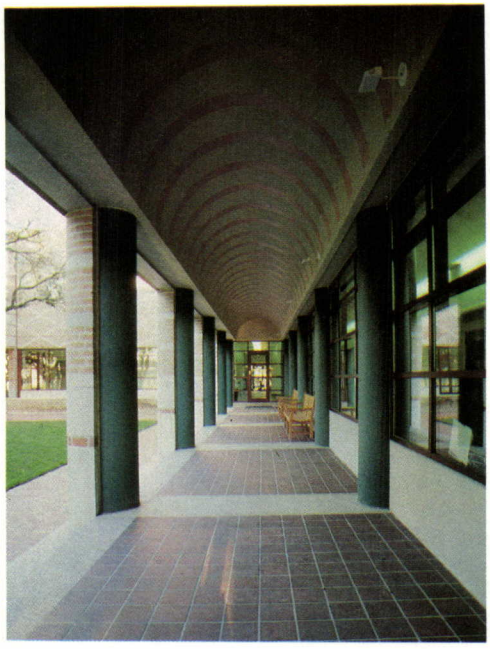
Much of Sterling's budget on Anderson Hall was eaten up trying to match existing exterior finishes, leaving him little to work with on the interiors. If he did as much as could be expected with wallboard and white paint, nobody would call the interiors distinguished. Pelli had a somewhat larger budget, reportedly around $5 million, and he spent it very wisely.

In 1983 Pelli presented his master plan for the Rice campus, which was actually an elaboration of his numerous planning studies for Herring Hall. It is a conservative document—in the best sense of the term—in that it calls for building upon Cram's original scheme. In practical terms, this means more trees, greens, and quadrangles, new buildings arranged in accordance with Beaux-Arts principles, a respect for order and proportion.

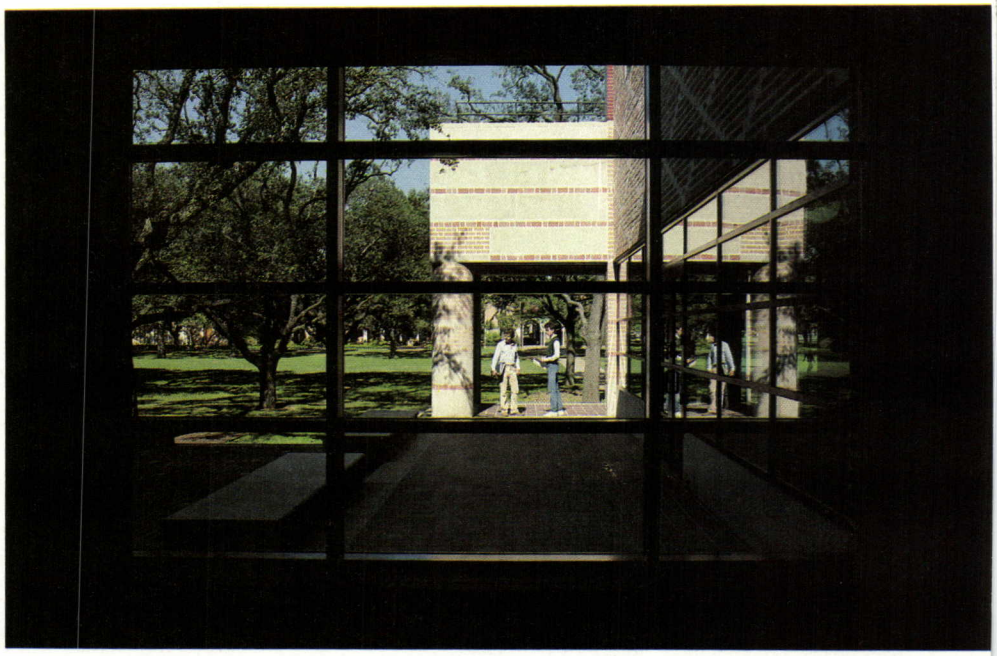
Among the many virtues of Herring Hall is that it shows how this can be accomplished without resorting to mindless copying of the past. In the materials, massing, and siting of the building, Pelli has deployed many of the traditional elements of the Rice campus in new and imaginative ways. It is not simply an isolated example of enlightened contextualism, it can serve as a paradigm for development in the decades ahead.

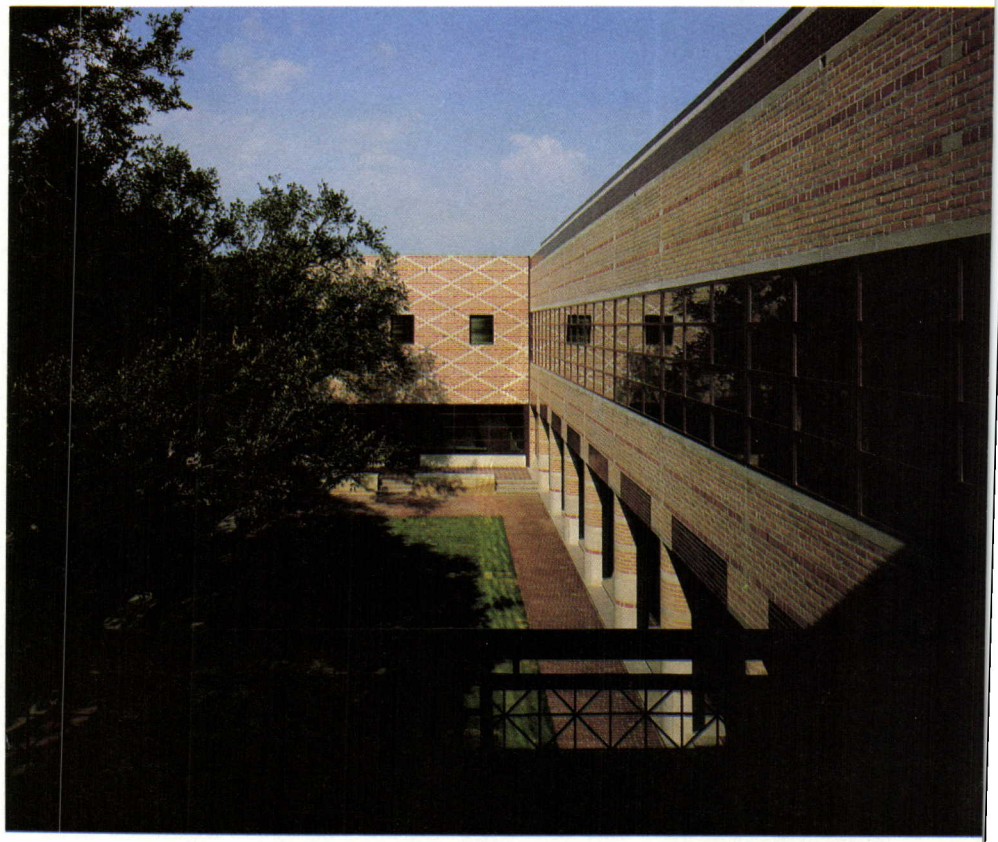


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Top, left, arcade bordering the courtyard; top, right, view from ground floor corridor looking north to edge of northeast entrance porch, with courtyard at left in photo; above, courtyard from student lounge terrace; across page, view of the northeast entrance. □



High-Tech Skin On a Form From An Earlier Era

Transco Tower, Houston. Architect: John Burgee with Philip Johnson.
By Carleton Knight III



Photographs © Richard Payne, AIA



The Transco Tower in the Post Oak section of Houston may not be the tallest building in the world, but to nearly everyone it certainly looks that way. Surrounded by nearly 10 acres of green, open space and rising from a grassy podium to 901 feet, some 500 feet higher than its tallest neighbors, Transco is separated horizontally and vertically, thus making it appear even larger. With a distinctive, peaked-cap roof, Transco looms on the horizon from all over the city, serving as a homing device, an instant landmark to orient lost Houstonians. And at night, this building-as-a-beacon actually becomes one, with a revolving searchlight at the top visible for miles.

The 64-story building is much more than just another skyscraper. In addition to its massive physical presence, Transco offers amazing visual ambiguity, in both materials and form. Through a number of sleight of hand tricks, John Burgee Architect with Philip Johnson (Morris/Aubry was the associate architect) has created a structure for its pre-eminent client, Gerald D. Hines Interests (see April '84, page 49), that constantly confounds its viewers with the seemingly opposite qualities of transparency and opaqueness. From a distance, the building facade resembles stone, the shiny aluminum mullions serving as joints for the oversized blocks (five feet wide by four-and-a-half feet high). But the skin is not stone; up close, one sees that the blocks are actually panes of silver mirror (one can barely discern the difference between the viewing glass and the spandrel panels). This glass enables the building to change color almost instantly. Depending on the light, at one moment it will be blue or green, at another gray or black. At sunset, notes William H. Cook, a Transco vice president, it resembles a "gold ingot."

Reflecting the technology of today with a step-back design from yesterday, Transco is an evocation of the art deco limestone skyscrapers of the 1920s and '30s. As in that era, there is tremendous upward thrust to the structure, an effect accentuated by several design elements. A variety of bay windows—large and small and triangular and flat and glazed in gray-tinted glass with dark anodized mullions to add to the verticality—run up each side of the symmetrical tower and grow out of larger bays on the north and south facades. The tower shaft is progressively cut back at six levels, reinforcing the verticality. The look is that of the past, but one clothed in a high-tech material of the present. Transco's Cook likens the building to "a shimmering new dress on a Gay Nineties model."

The architects freely acknowledge a debt to Bertram Goodhue and Edwin Lutyens for the design, which, it has been noted, bears some resemblance to the Panhellenic Hotel in New York City, a 1928 building by John Mead Howells that is visible from the architects' Seagram Building offices. Although Transco's footprint and overall profile have changed little from the architects' original model, the flat top did evolve into a pyramidal form; Transco has a series of microwave dishes to communicate with its various operations and, rather than have them disfigure the sleek design, the architects after much work were able to hide them behind squared openings in the sides of the peaked roof.

From the start, Gerald Hines wanted a monument, a crown



Right, tower sweeps up from green, open space to peaked cap. Above, glass skin resembles stone. Left, granite entry arch.

© Richard Payne, AIA





Courtesy of 3D / International

jewel for his burgeoning real estate empire, now pegged at some $4.5 billion. In Transco Energy Company, a diversified firm with interests in natural gas pipelines that wanted to consolidate its headquarters, Hines found a partner willing to create a contemporary landmark. Transco Chairman W. J. Bowen prevailed upon his friend Hines to move the Hines Interests offices there as well, a factor that allowed for even more of an esthetic input.

John Burgee, FAIA, recalls that a glass tower was considered from the start because of the potential for extensive views, but Transco had its own special needs, and the deceptively simple facade belies an exceedingly complex program. For a variety of reasons, mainly security, Transco required a separate lobby, elevators, garage, heliport, loading docks—in short, its own building. But Hines Interests also wanted a speculative office building that it could lease. Louis S. Sklar, executive vice president of Hines Interests, describes the resulting design as a building on top of a building. Transco has the first 39 floors, and other tenants the next 25. Sklar points out that the final height was determined by elevator efficiency, noting that Burgee and Johnson were able to adjust the 1.6 million-square-foot building's external proportions without difficulty. Separation of the tenants and visitors is realized with a two-level lobby wherein Transco spaces are accessible only from the upper portion and the remainder of the building only from the lower. Ease of movement within the speculative space is achieved with a "sky lobby" on the 51st floor that acts as a transfer point to elevators.

A five-story bustle on all four sides at the base of the building provides space for a bank on the ground floor as well as needed extra room on the levels above for Transco's computer spaces, a health club, and an opulent company cafeteria. The bustle is the same height as the massive, 12-level garage—it holds 3,200 cars—at the rear of the building. The architects originally wanted the elegant tower totally free from external additions such as a mundane and economical garage, but the glazed linkage, which partially incorporates a bridge to the adjoining galleria, seems a not unreasonable solution. The garage itself is constructed of precast concrete double tees with a white limestone aggregate; in a typically Johnsonian touch, the ends of the columns are finished off as stylized Gothic pinnacles.

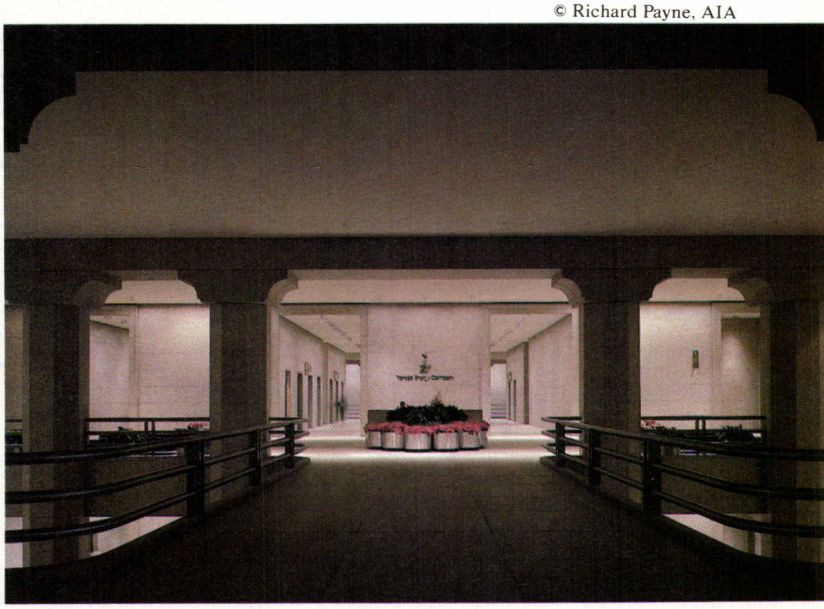
The architects also used the garage as the basis for a touch of wit in their design of the tower. Noting that nearly all Houstonians travel everywhere by car, they suggested a mammoth, over-scaled arch for the main entry. Johnson justified the 90-foot arch to Hines by telling him he needed something appropriate when the President of the United States came to call. In fact, this frontispiece to the tower is the "Presidential Entrance."

The granite provides an appropriate contextual connotation, one suggested by Transco's Bowen. He wanted to use Texas pink granite, a native stone quarried about 125 miles from Houston. "That romance was abandoned," says Louis Sklar, when the cost came in at approximately three times the figure for a similarly colored granite quarried in Spain, cut and finished in Italy and shipped to the Houston. Hines Interests was not willing to pay that much of a premium for what is not an insignificant quantity of stone. In addition to the arch and exterior base course of the building, the entire 40-foot-high lobby is covered with the material, which is cut in the same module as the glass.

The rough-surfaced stone does provide a pleasing textural contrast with the smooth, glass curtain wall but leaves the lobby

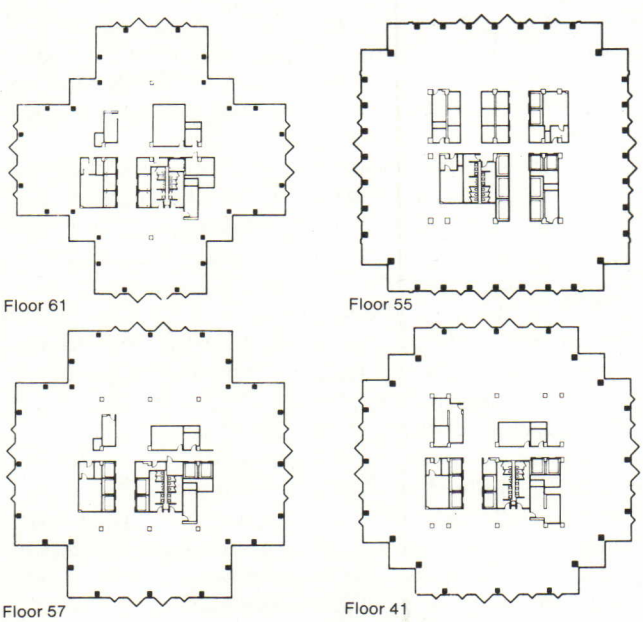
Across page, front lobby with arch framing entrance; top, employee cafeteria; right, above, upper level of the rear lobby; right, middle, Hines' office with Japanese screen.

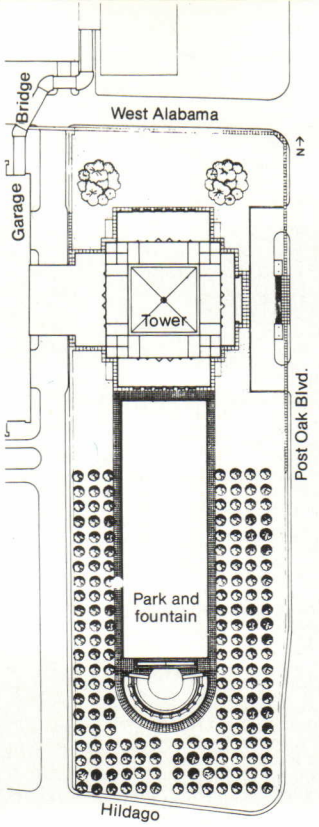
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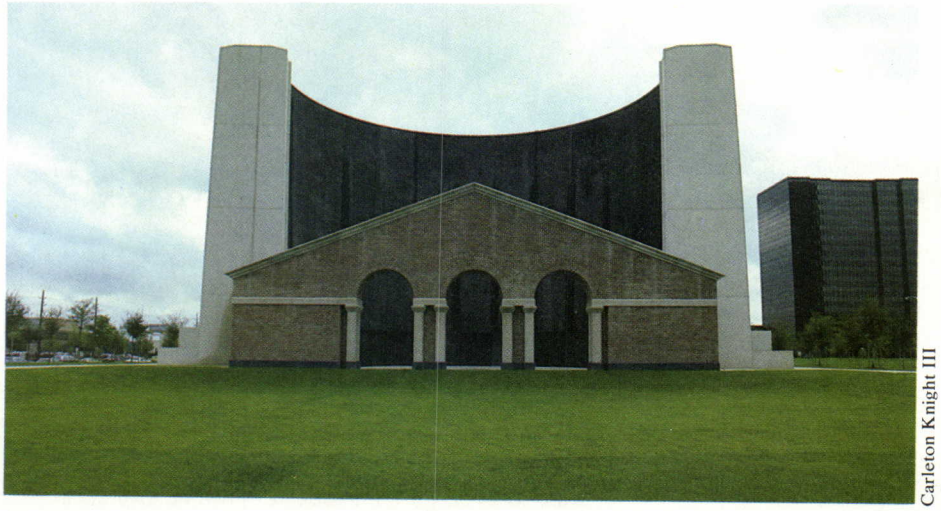
Merrick, Hedrich-Blessing







Carleton Knight III



Carleton Knight III

somewhat chilly and forbidding, despite the addition of colorful art exhibits and some plants. It is a feeling that a few ficus trees—even 12 feet tall—could not ameliorate, and one of which the architects are aware. According to Johnson, "We now use marble in lobbies and granite outside." There are touches of visual interest in the lobby, such as in the gargantuan, stylized capitals on the forest of hexagonal columns and in the decoesque, etched glass half-circles that identify floor destinations of the elevators.

The interiors of many spaces are pleasantly respectful of the building's architectural theme. The design of the ground floor bank by Pierce, Goodwin & Alexander employs grids that pick up the modules in the glass and stone and is most assuredly not treated as an architectural afterthought. On the floors above, the 32 setbacks in the facade create a variety of layouts, and the designers of the Transco interiors, 3D/International, took particular cognizance of these shapes by utilizing them in the coffered ceilings on the executive floor and in the cafeteria. All interiors feature floor-to-ceiling glass. On the democratically laid out Transco office floors, corner spaces are reserved for secretaries' offices. In the Hines Interests interiors, by Skidmore, Owings & Merrill/Chicago, these same corners are utilized as conference rooms. An exquisite-looking contemporary adaptation of a translucent Japanese screen wall throughout the Hines Interests executive space brings light to the interior.

Above, fountain composed of horseshoe-shaped water-wall and Roman-inspired arched screen is at end of long park. Right, garage is linked to tower rear at same height as bustle.

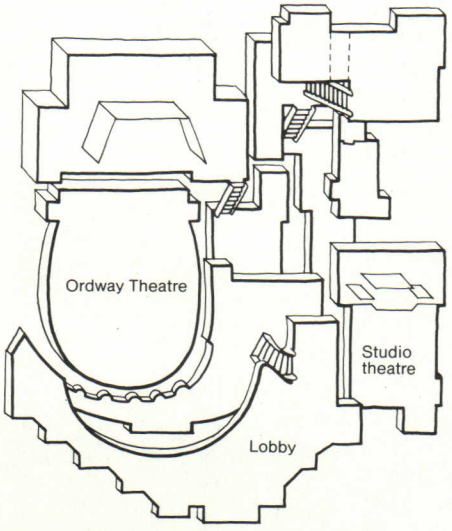
And then there is the mandatory public sculpture used everywhere these days. Bowen describes Transco's as "our answer to Miro or Dubuffet," a reference to the artworks outside other Houston buildings. But unlike those, which are only for looking at, this one works. Dedicated April 15, the huge, horseshoe-shaped waterwall 60 feet high (Johnson is upset, saying it should have been 90 feet) has what Johnson describes as a *scenae frons,* or sort of Roman arched pediment, acting as a foil in front. This strange-looking assemblage is located some 300 feet from the tower down a plush green lawn with allees of trees on either side (Zion & Breen were landscape architects). Neither part of the fountain design bears any relationship to the building, but Johnson revels in "the lovely contradiction of Renaissance to glass."

Houston, as well, seems to revel in the Transco Tower. Hines Interests reports receiving fan mail about the building, one of the best in the recent string of office towers by Burgee and Johnson. When the architects presented the first model to Hines and Bowen, the dual clients both said it reminded them of the Empire State Building. Bowen adds that even today, "people look for King Kong." □


FINE MEN'S
APPAREL
BIG
& TALL
Zindler's
FINE MEN'S
APPAREL

Photographs by Heinrich







Opera House as a Civic Magnet

Ordway Music Center. Architect: Benjamin Thompson & Assoc. By Joanna Baymiller

There was a time when a city's opera house was the citadel of its social life—when attending the opera was as much a performance as being on stage. That was before suburban movie houses, records, and satellite dishes. St. Paul, which always looks to its future with a fond eye to its past, is trying to bring that time back.

Its new Ordway Music Theater, designed by Benjamin Thompson & Associates of Cambridge, Mass., does just that.

The Ordway is the newcomer, and clearly the scene-stealer, among the stately historic landmarks and newer civic buildings that surround Rice Park in downtown St. Paul. At night, when its 30-foot-high faceted glass curtain wall glows with light, the Ordway bestows upon the state's oldest part its intended, but never realized, prominence as a true European-style town square.

That is just what St. Paul's emerging Rice Park cultural district needed. A city reputed to roll up its sidewalks after 5 P.M. now finds nighttime parking at a premium. The Ordway is drawing people downtown.

And that is just what 3M Company heiress and arts patron Sally Ordway Irvine had in mind when she approached the city's arts council five years ago and pledged substantial support for a new theater downtown. Mrs. Irvine and members of her family, along with 15 Twin Cities corporations and foundations, are the principal funders of the $45 million complex, the most expensive privately funded arts facility ever built in the state.

The new Ordway is the long-awaited home to three principal tenants: The Saint Paul Chamber Orchestra, Minnesota Opera, and Schubert Club will all present their major seasons here. Ironically, their needs for ideal performance space and a permanent home weren't the driving force behind the Ordway's original premise. But between groundbreaking in December 1982 and New Year's Day, 1985, when the building opened to the public, its purposes and attendant costs had changed rather dramatically. What began as a modest proposal for a $21 million community theater had metamorphosed into a highly sophisticated multipurpose facility for two specific purposes: orchestral and operatic performances. The fast-track construction went through more than 300 change orders as the design altered and the budget nearly doubled.

Now that it's finished, no one's complaining about the price tag. They're too pleased with the results. The building is an important and handsome new landmark; and it works. What looks like a graceful invocation of classical simplicity is, underneath, a 20th century masterpiece of technical flexibility. Audiences love the public spaces; musicians love the sound.

The Ordway Music Theater is actually two theaters. The larger auditorium, or main hall, will be used primarily by the orchestra and opera. At 1,815 seats it is large enough to accommodate both groups' requirements but small enough to feel intimate to concert goers. A smaller studio theater, designed for use for theater, dance, film, and vocal recitals, seats 317. Support facilities for both halls include large (3,600 square feet) and small (1,200 square feet) rehearsal rooms that can double as banquet halls, spacious dressing rooms, a green room, ticketing offices, complete support facilities, and administrative offices for the Ordway's staff. It's also one of the few major auditoriums in town designed with adequate restroom facilities to meet the half-time rush.

Ms. Baymiller is deputy director for planning and development at the Minnesota Museum of Art, St. Paul.



Across page, top, opera house's stepped facade from south, with Cass Gilbert's Landmark Center beyond; bottom, entry from across park; above, entry with interior stair up to mezzanine level.

Without pulling any high-tech or postmodern architectural high jinks, Benjamin Thompson, FAIA, has achieved an uncanny and elusive combination of intimacy and grandeur with this building. It has a warmth and richness of detail that is pervasive, yet understated, and a sense of exterior and interior spatial drama that is powerful, yet very refined.

On the exterior, handmade New Hampshire brick set in Flemish bond is strikingly contrasted with the finely sculpted sweep of copper-trimmed windows spanning the entire lobby like a faceted curtain and creating uninterrupted panoramic views of Rice Park and its stately architectural dowagers. From one corner of this wrap-around lobby, you can see the Mississippi River; from another, downtown St. Paul's tallest building, the First National Bank.

It's truly a civic structure, in the best sense of the word. Conscientious of the importance of this site, the architects stepped the theater forward to its edge on the park's west side, creating the sense of enclosure the park lacked. Yet the bulk of the building is stepped back, its high fly-loft put way back in the center of the block. There's nothing aggressive about this newcomer. Its



Heinrich

Left, view from third level to grand foyer, which overlooks entry and park. Across page, top, procenium arch; bottom left, main hall from balcony; bottom right, view of house from rear.

exterior surfaces, instead, create a handsome addition to the marble, granite, brick, and curtain wall facades of its neighbors. The copper trim on the Ordway's window wall will age to match the green copper turreted roofs of Landmark Center. Its north wall, facing a glass and aluminum office building, offers a single jutting window in its otherwise formal brick surface, a kind of wave of the hand.

The Ordway's entrance, spiraling grand staircase, and spacious lobbies are designed—like so many of Thompson's successful urban spaces—for people. The unusually large lobby and second level grand foyer, which wraps the main hall, are (at 38,000 square feet) larger than the main hall and studio theater combined. From the time one steps inside to the Welsh tiled entryway, to the brightly colored, custom-designed carpeting, past Honduran mahogany wood railings, baseboards, and doorways, the journey from sidewalk to box seat is a carefully orchestrated procession of ceremonial spaces designed for sheer visual beauty: an architectural sonata.

The main hall, which evokes memories of the great 19th century European opera houses upon which it is patterned, is a warm and intimate space. Color and wood are used lavishly. Three shallow, curving balconies extend in an uninterrupted line to tiers of private box seats located in two rows on either side of the stage. A warm shade of dusty rose is used for the velour covered fixed seats and for a number of free-standing armchairs located in the first two rows of the balconies and in the box seats. Additional armchairs are bright blue. The carpet, in a predominantly blue pattern, is a much more subtle and pleasing choice than its boisterous red, blue, and black cousin in the lobbies. Dark red velvet lining the tops of the parapets at the front of the balconies and the low partitions dividing one seating area from another is a somewhat startling choice. Tongue-in-cheek, perhaps?

The hall is lit by clusters of tulip-shaped light fixtures set in clusters and attached to the plaster surfaces of the balconies by curving brass handles. More than anything else, they evoke an era lit by the soft glow of gas lamps.

The centerpiece of the main hall is the proscenium. Sixty-eight feet wide and 41 feet high, it is framed by alternating strips of mahogany and gold-leaf in a "sunburst" pattern and bordered in a deep blue that is also used on the walls on either side. The sunburst pattern is used in two soaring arches that frame the two-tiered box seats on either side of the stage. These and the mahogany latticework used extensively on the walls are among the most attractive features of the main hall. Should the action on stage happen to lag, there is no lack of visual beauty for the viewer's eye.

Aside from how it looks, the principal achievement of the main hall is how well it works. Acoustical consultant Lawrence Kierkegaard has designed a variety of devices that together achieve the "warm" sound that has been used to describe the Ordway's acoustics. No electronic amplification is used. Rather, plaster and wood surfaces are sculpted to distribute sound throughout the hall. The mahogany latticework hides undulating plaster-on-concrete surfaces designed to balance sound distribution. Absorptive fiber panels in the ceilings and behind these wood screens are yet another device. Motorized, they can be repositioned in a variety of configurations to provide longer or shorter reverberation times.

The most conspicuous acoustical device, however, is the 44-ton, 35-foot-high acoustical shell, designed as both a functional and visual centerpiece. One of the largest of its kind in the U.S., it is a massive, one-piece construction that "floats" on air casters, allowing it to move forward for orchestral performances to become an orchestra shell, or backward to its recessed housing at the back of the stage to give the full sweep of the 68-foot stage for operatic performances. Under ideal circumstances, the hall can be converted from one configuration to the other in 15 minutes.

Two fully adjustable lifts in the orchestra pit are another feature of the main hall—an ingenious answer to the need for flexible staging required by orchestra, music, or dance. These lifts can be electronically lowered or raised. In their upper position, they create a thrust stage that extends from the main stage. In the middle position, they become continuous with the main floor. And in the lowest position, they create a recessed orchestra pit.

The small, 315-seat studio theater, designed for intimate, more informal performances by theater or modern dance groups, has a wide proscenium stage, side boxes, and a "mini-balcony." Like the main hall, it is beautifully detailed and highly functional. Its stage floor, for example, is a resilient surface of oak strips mounted on neoprene rubber, the type preferred by dancers. And it, too, has a technical control booth for film screening and audio recording.

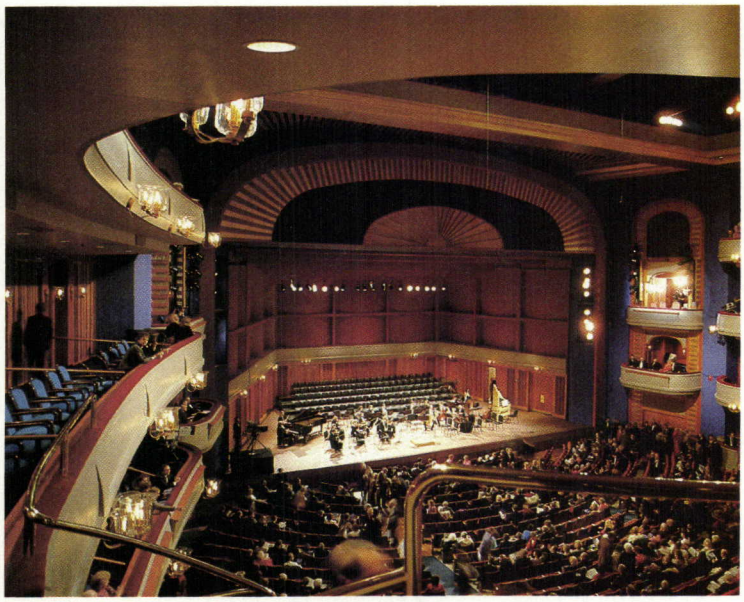
Thompson gets both mystical and metaphorical when he talks about his intentions in designing the Ordway for music. The building's flowing curves were inspired by the shapes and rhythms of sound. Thompson compares it to building an instrument. Coming to the Ordway, he says, should be "like walking into a harpsichord." Pinchus Zukerman, conductor of the Chamber Orchestra, has called it "an absolutely true sound . . . what we all hoped for. It's a blessing."

But it is Thompson's desire to make the building a "presence and a place" that is his most visible gift to the city. The St. Paul native wanted a building that was "new and fresh and exciting," and yet one that "did not run away from everybody."

St. Paul is certainly not running away. It's chuckling, in fact, as St. Paul-shy Minneapolitans venture downtown to take part in the celebration of St. Paul's cultural renaissance and watch this important new symbol tune up and play for a discerning public ear. □



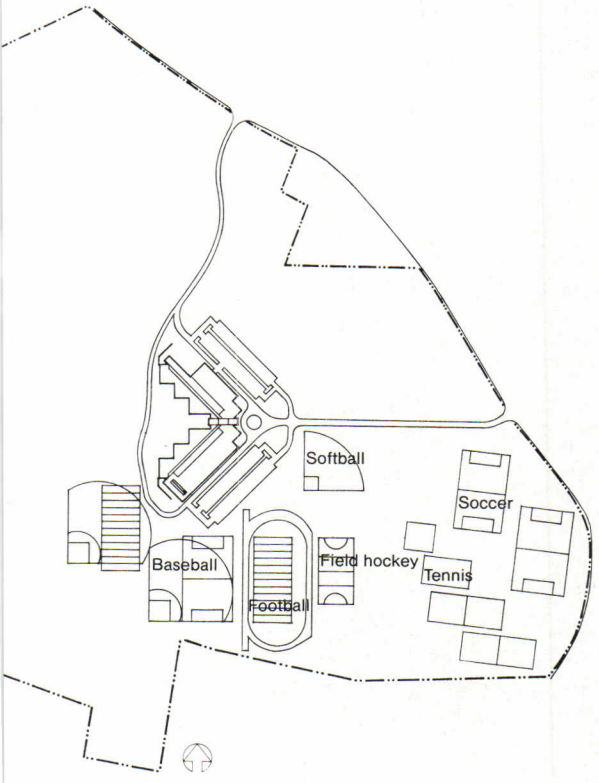




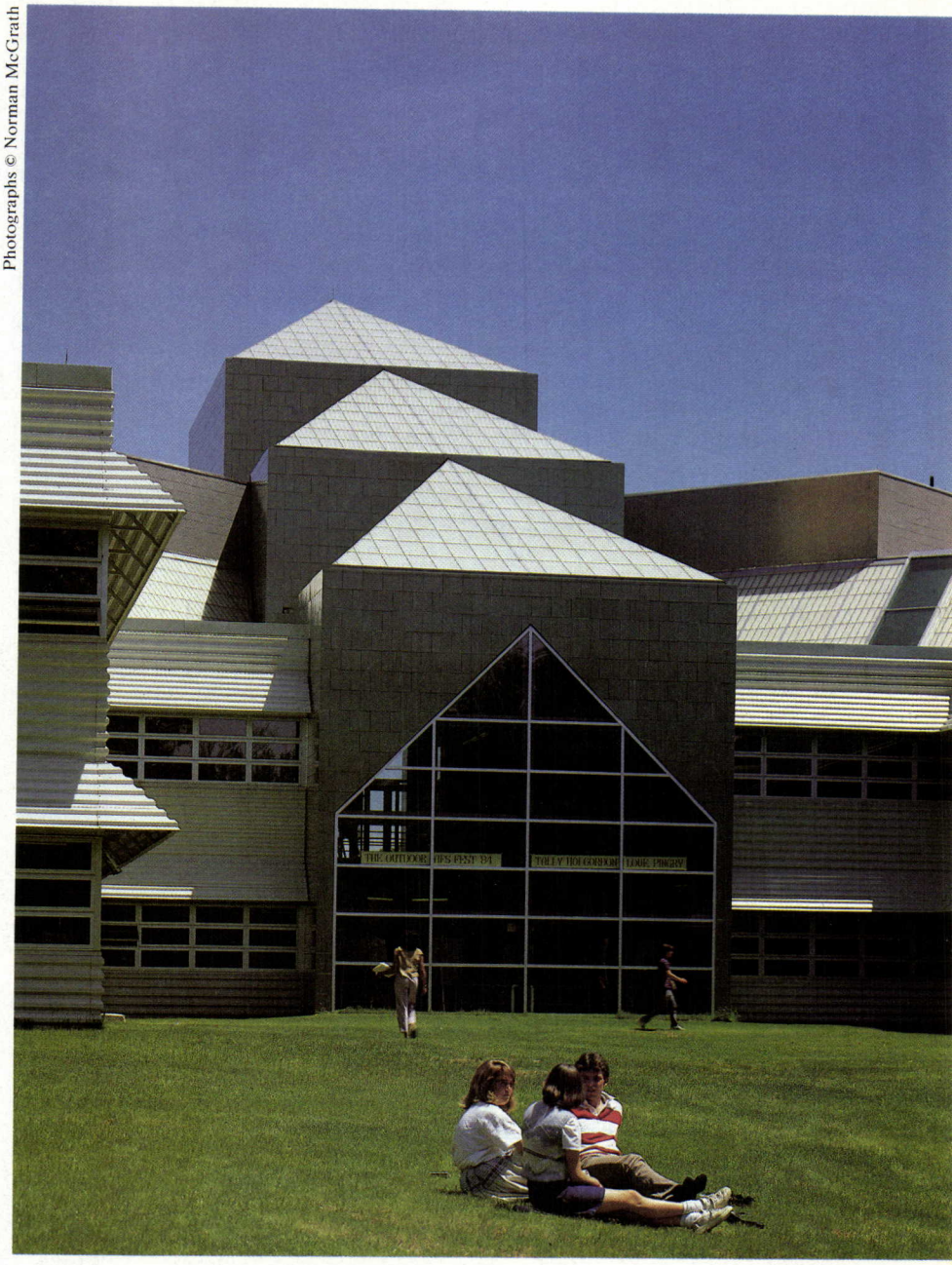


School with a Stony Front And Shiny Rear

Pingry School, Bernards Township, N.J. Architect: Hardy Holzman Pfeiffer Associates.
By Andrea Oppenheimer Dean



Photographs © Norman McGrath



This is a strange and paradoxical building, partly because it is composed of only three major events. One comes upon the first with some sense of dislocation from a winding, rural New Jersey road. It is a formal, long, and stony, two-story elevation in two symmetrical wings centered on a high and bold aqua-tiled, Rossi-like portico with a Dali-esque clock in its gable.

Sweeping back from this vertical, which appears draped over the building, are facades of rose-colored concrete block ingeniously composed to give the appearance of a rusticated Renaissance garrison or palace, depending on one's mood and mindset. And running like a belt through its middle is a thin band of black granite, which, from a distance, looks like a narrow cleavage over which a second story seems to float. Behind this mute exterior are double-height gymnasia, an auditorium, and other spaces requiring neither natural light nor views to the outdoors.

In startling contrast is the school's rear elevation of classrooms, the building's second significant event. Its composition, unlike that of the front facade, is an informal zigzag of sand-colored industrial and corrugated stainless steel. In section, this elevation is twice peeled away and bent forward on the horizontal to screen two continuous bands of mullioned windows. It could be extended

The focal element of the entrance facade, across page, is a high, robust, peaked form, while that of the rear elevation, above, is a composite of peaked and triangulated shapes.

almost indefinitely or its ends chopped off without appreciably altering its composition, and is, in fact, intended to be seen only from the classroom windows where its setbacks create courtyard-like spaces.

Virtually all outdoor activity takes place at the front of the building where playing fields and parking lots are located. And since few people ever walk around to see how the two odd bedfellow facades come together, they miss what Hugh Hardy, FAIA, calls "the broken candy bar" effect, "where the two things meet in a deliberately ad hoc way, letting you see what's inside." At the building's ends, metal and masonry skins bang up against bare concrete walls.

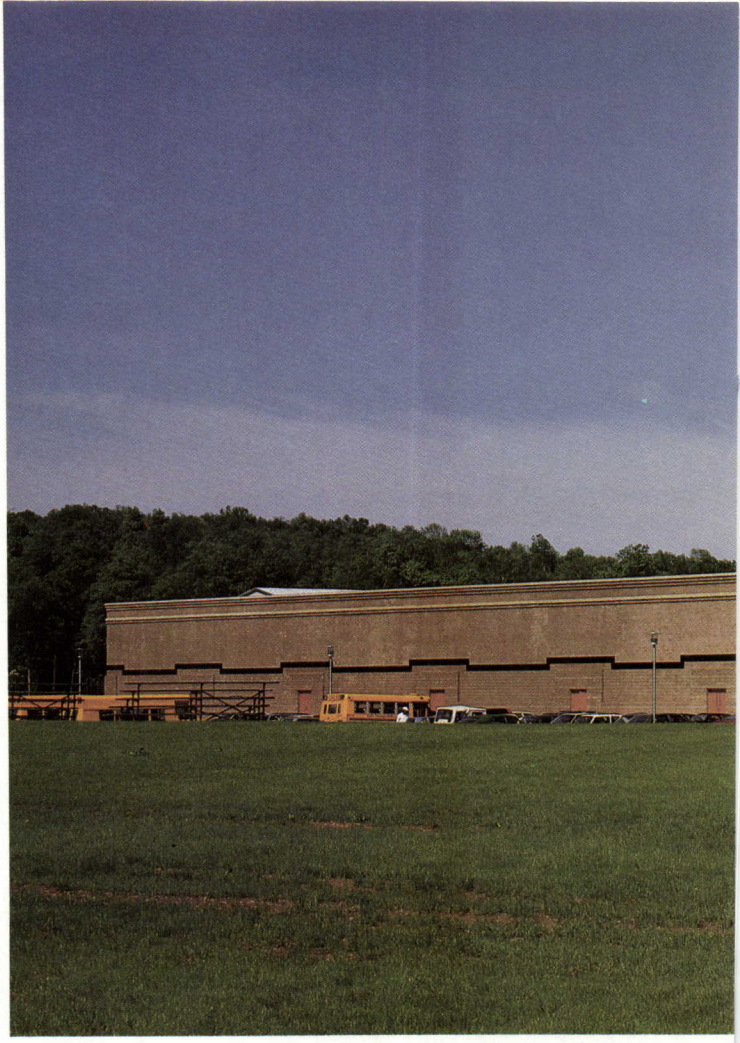
The rear elevation is topped by huge, snout-like ducts and, again, a central glazed element that steps back and wraps over the building at the front portico. It also serves to dramatize the building's central and only really eventful interior space.

But before going indoors, a word of explanation about some of these rather odd images and discrepancies. Norman Pfeiffer, FAIA, partner in charge, explains that local concrete block was chosen for economy, as was the industrial metal, "because both are very straightforward materials used in nonstandard ways." Hardy adds that a symmetrical composition, an unusual choice for HHPA, was used to "create a sense of public presence from the approach road." They justify the blue-green portico as providing symbolic recall of the traditional Georgian building that had earlier housed the school, and as creating an echo for the small, centrally focused church on axis across the road. And they explain that their use of a rusticated, classicized front elevation—with base, middle, and top all clearly stated—was a logical way of breaking down what could have been a dull, forbiddingly massive wall. The device succeeds though any number of others would have been equally logical and probably done the trick as well.

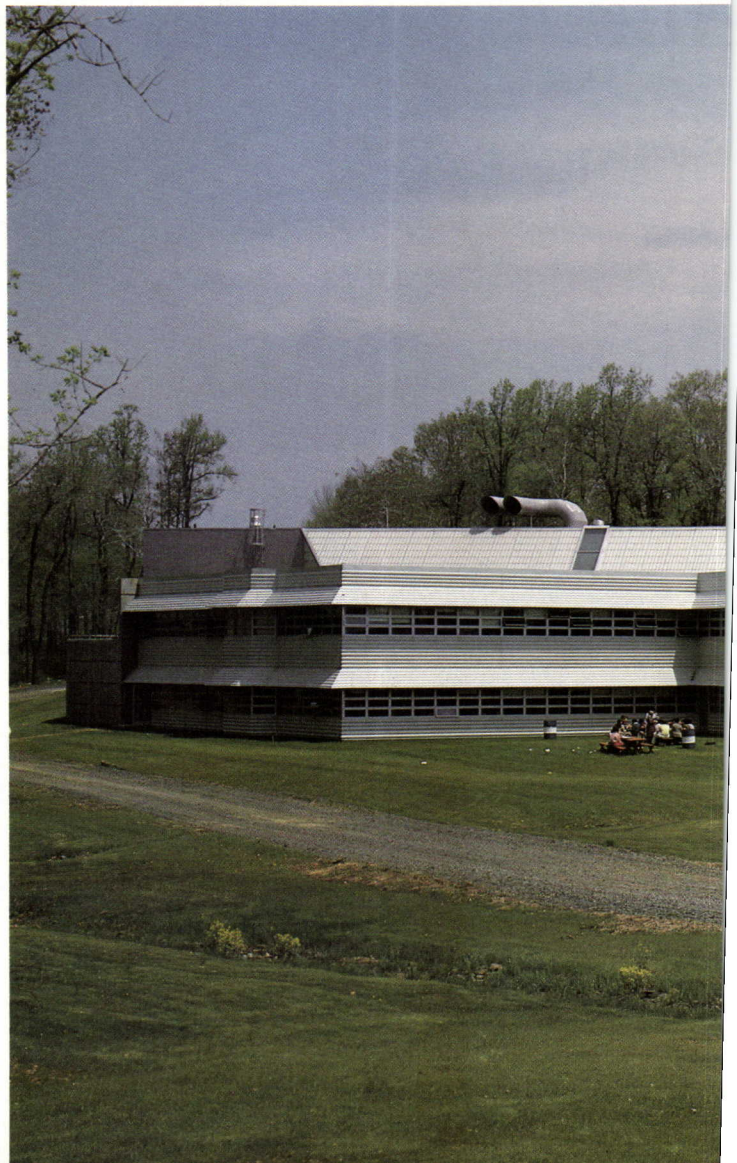
Can it be that the firm of Hardy Holzman Pfeiffer & Associates, which made a reputation for its wild and crazy ways, is turning in its golden years to a remembrance of times past and seemingly more pleasant? Well . . ., says Hardy, "one of the reasons we did what we did is that we were told not to do it." And the reasons they did it, he says, were the same reasons why they left mechanical ducts exposed, painted them funny colors, and used inexpensive materials before it became the trendy thing to do: economy.

In fact, one of the reasons HHPA received this commission from the old and traditional Pingry day school was that the firm promised (and managed) to execute it at lower cost than anyone thought possible. Chuckling and only half in jest, Hardy says, "Amazing, what those good people did to themselves." But it wasn't as though they hired HHPA unwittingly. The chairman of Pingry's board of directors during architect selection, design, and construction—Fred Brandenstein—made a pilgrimage to Columbus, Ind., to see work by leading architects, including HHPA's Mount Healthy school. Brandenstein *does* talk about how landscaping will soften the building's somewhat raw image but is otherwise pleased, especially with the interiors.

Inside, the building's principal event resides just behind the portico as one penetrates the second story entry. Cascading down are differently shaped and sized triangular skylights, to either side are stairs, one set rising to the library, another descending to a common space with a snakelike long sofa having a broad view of meadows and trees. The organizing principle and main event within the building is circulation—the central stair; plus two sets of smaller stairs in either wing; the zigzag route on the entry level that follows the shape of classroom spaces and skirts a pool, two gymnasia, and an auditorium; and the straightaway on the lower level. Varying patterns of square black floor tiles



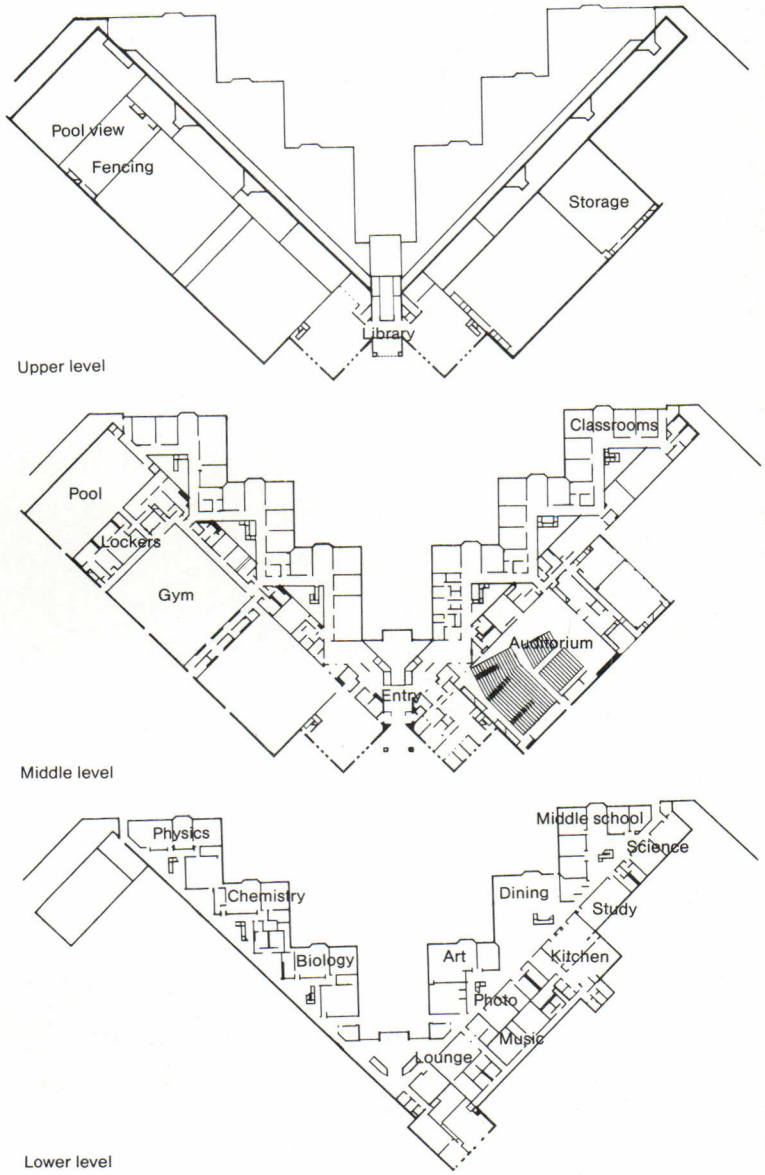
Photographs © Norman McGrath



Above, the formal, mute front elevation sweeps back from its vertical centerpiece in simulated rusticated masonry. Right, the informal rear facade is a zigzag of industrialized metal bent to screen two bands of windows.









Allen Freeman



© Norman McGrath

Above, the common area with serpentine sofa at the foot of the central stair. Left, a found space for small groupings at the bottom of a side stairway. Across page, a view from the second story entry of overhead skylights, down to the common area, and out to a meadow through peaked glazing. Stairs on either side lead up to library.

on white mark the route at every step, while a basically open plan of public spaces and color coding of the building's exposed innards make the interiors quite transparent—and sociable. Students, visibly moving in all directions, add color and life, and HHPA's sense of scale and proportions is sure throughout.

Orientation is not easy for a visitor, though, and one finds surprises. What building have you visited lately where you've opened an ordinary-looking door and found yourself within diving range of a swimming pool, for example?

The Pingry school is, in essence, a pleasant, lively journey, in which one passes in and out of spaces as in a funnel. But Gertrude Stein's familiar plaint about Oakland having "no there there" also applies here. Hardy says that the original hope had been to create a number of pavilions, which was vetoed by cost constraints. The only sense of drama or extravagance they were permitted was at the entry. The result, as a photographer who recently visited the school said, is "Aldo Rossi meets Caudill Rowlett Scott." □





Photographs © Gary Vannest

Architecture on A Remote Island

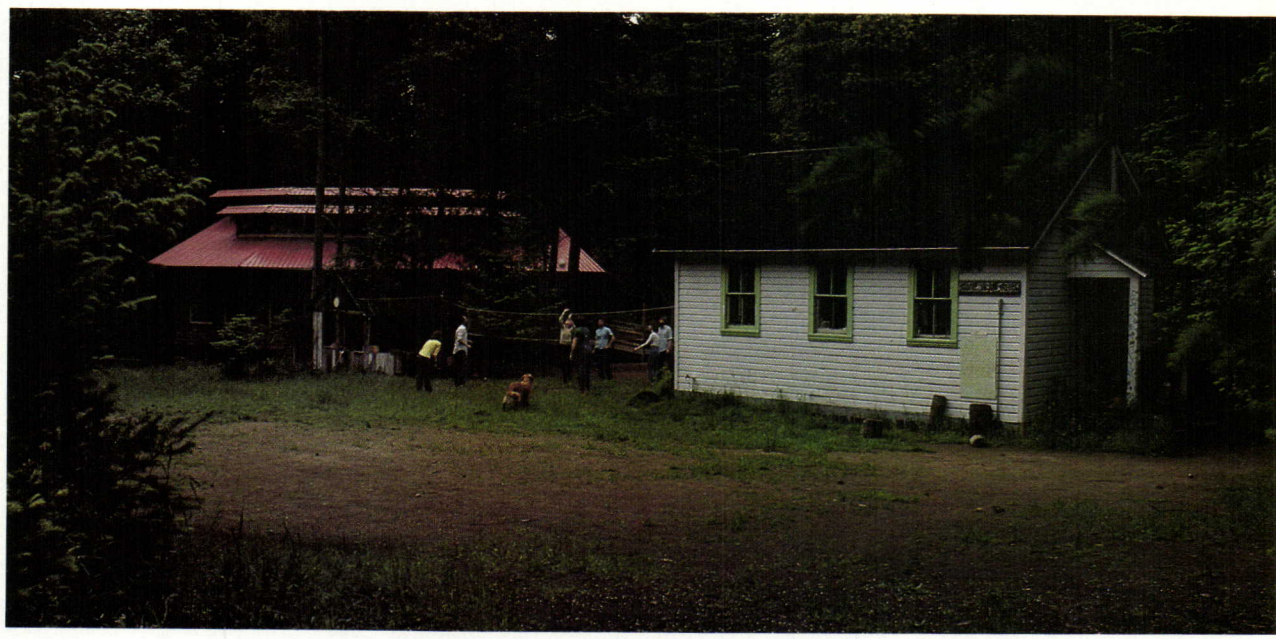
Stuart Island School. Architect: Larsen Lagerquist Morris, AIA
By Donald Canty, Hon. AIA

The San Juan Islands sound quite tropical. Actually, they are at (or just past) the northwest tip of the U.S. They are a string of variously sized, heavily wooded islands off of the shore of Washington state, continuing northward to Canadian waters. Actually, the border between the two nations snakes irregularly among them.

The San Juans are sparsely populated and relatively inaccessible, but their rugged beauty draws a considerable number of summer visitors from throughout the Northwest, and the waters around them are one of the continent's great natural cruising areas for sailors. If the islands were a thousand miles farther south, in fact, they would almost certainly be overrun.

Stuart Island is the northernmost of the San Juans in U.S. waters and therefore one of the quietest. Unlike some of the





ther islands it is not served by ferries. There are no power nes or telephones and only tire ruts for roads. (At one point a nreat to pave them brought islanders up in arms.)

Stuart has some 60 permanent residents, and in the late '70s ney were struck by the consequences of the baby boom. The nrollment of the island's single one-room school, a white clap- oard structure built in 1901, swelled to 12, rendering it nadequate.

The regional school board proposed to bring in trailer mod- les to replace the old school, but residents balked, insisting nat something be built that would harmonize with the woods n all sides of the school site. They got a commitment of funds om the state to build a 1,000-square-foot classroom facility. he architects, long-time frequenters and admirers of the San

The new school and its white clapboard predecessor.

Juans, assured them something suitable could be done within the modest budget.

And did it. The school was built for $45 per square foot, with wood posts, light timber trusses, shingled walls, and a painted metal roof reminiscent of farm buildings. In a place where some families have lived for more than a century, "the new school immediately looked as though it had been on the island for some time," the architects maintain with justifiable pride.

And there are extras: The fan-shaped plan encourages the little building's use as a theater and meeting hall as well as a classroom—it is, in a very real sense, a community center as well as a school. A raised platform in the single big room is





Platform (right) has many uses. Desks are from old school.

used as a stage, a rostrum for town meetings, and a bandstand for hoedowns, report the architects.

Generously proportioned double-hung windows face south, as does a double clerestory, maximizing solar gain. This is appreciated by the islanders, "who consider the noise of power generators a public nuisance," in the words of the architects.

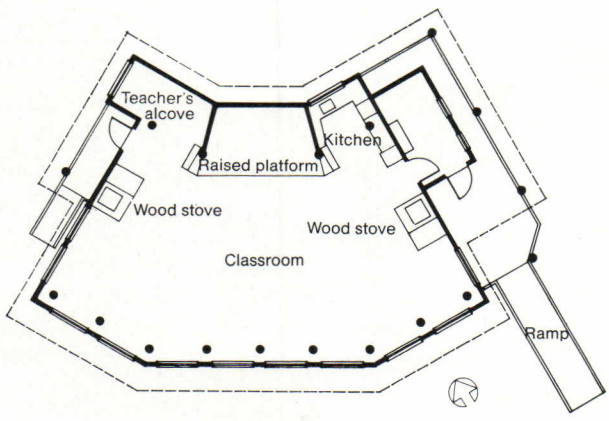
The new school is artful as well as congenial to its setting. The red roof outside and aqua posts and trusses inside nicely complement the natural wood and shingles. The roof has a definite flair, the big room a pleasing sense of volume. The skirt of the exterior walls has a decorative band of shingles that seems a quotation from the 19th century but actually was designed by the architects. It has since, they say, become something of a trademark of their work.

In fact, the Stuart Island school, as tiny and isolated as it is, has brought them more work. A school superintendent in a remote Alaska district heard about it and asked them to build one for him as much like it as possible. The second was an equally economical and appealing variation on the initial theme and has led to others. Stuart Islanders apparently are not alone in the Northwest woods in valuing architecture. □

Photographs © Gary Vannest






Teacher's alcove
Kitchen
Raised platform
Wood stove
Wood stove
Classroom
Ramp

Distillation of a Paradoxical City

Loyola Law School, Los Angeles. Architect: Frank Gehry, FAIA. By John Pastier

As a city that first flourished through the efforts of real-estate promoters, and then through the rapid growth of the entertainment industry, Los Angeles owes much of its character to the remarkable human capacity for hope and imagination. Here people's dreams are projected upon a highly malleable reality. The results can be magical, surreal, frustrating, or merely banal. We hear mostly about the first two qualities and less often about the latter pair, for this is America's great illusionistic metropolis, and its myth is more easily perpetuated than confronted.

After four decades in the city, Frank Gehry, FAIA, understands all four aspects of the Los Angeles character. He rejects the obvious romanticism that makes up so much of the built environment and attempts a more difficult transformation of the banal into the poetic. This is a high-risk approach that has won him both unreasoning enemies and worshipful acolytes. It is a difficult way to work, especially since Gehry seems bent on confounding the expectations of the world with respect to virtually each new building, almost as though he is testing the steadfastness of his friends and his foes alike.

Loyola Law School is a vivid illustration of all these phenomena. Dedicated just a few weeks ago, it is profoundly contextual, not so much in the specific and literal way its designer suggests, but more as a distillation of the city's own paradoxical variety. It provides grist for supporters and detractors alike, as well as food for thought for those who would like to assess each Gehry project afresh and on its own merits.

The institution itself poses some interesting anomalies. It is part of Loyola Marymount University, a Jesuit body with a main campus on the posh west side of town. The law school, however, has a largely non-Catholic student body and a largely secular faculty and is located in a poor neighborhood on the fringes of downtown. Interestingly, when Gehry's family moved to Los Angeles in the 1940s, the family's first home was an apartment just three blocks away.

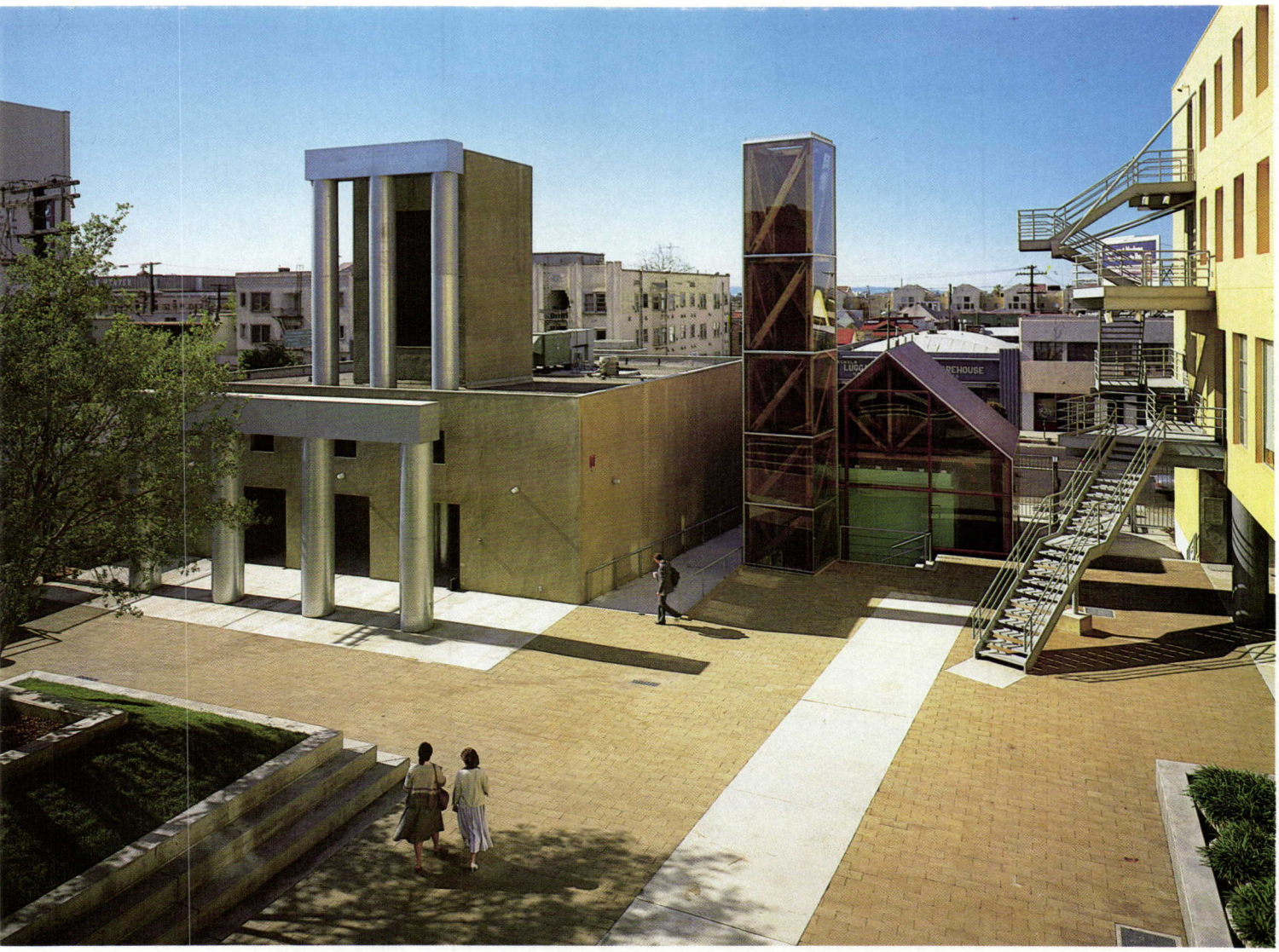
Until recently the law school was housed in two structures: a nondescript (but architect designed) 1964-vintage building that had been added onto once but was still too small for a growing student body that eventually reached 1,300 and, of equal necessity in Los Angeles, a somewhat newer above-ground parking structure. In 1977 the school decided to expand on adjoining property within the same block.

Its architect selection process was both methodical and astute. A faculty architectural selection committee made a list of all architects who had won design awards from the local AIA chapter in the previous three years, then boiled down the list to about a dozen, and then to about half that. Upon interviewing the finalists, the committee found that Gehry stood out from the others in several respects. His presentation was refreshingly informal, he was clearly used to dealing with restricted budgets, and the committee was impressed with his "creativity." (One member, Professor Robert Benson, still recalls a slide of a baby elephant standing atop a piece of Gehry-designed cardboard furniture.) In this outspoken advocate of "cheapskate architecture," Loyola saw a designer prepared to give it something that was both exceptional and within its means; accordingly, in 1978, the selection committee chose him by unanimous vote.

One of Gehry's prime goals was to create a place and therefore give the institution a physical identity. While not large, the site provided sufficient space for such a goal, and a basic design decision to separate long-span and short-span interior spaces led to a multibuilding design that permitted flexible definition of exterior spaces and also kept construction costs down. The program requirement of just under 57,000 square feet is accommodated in five separate buildings. Three lecture halls and a chapel

Photographs by Michael Moran





Left, looking north into the campus with the Burns Building on the left, the chapel in the middle, and the South Instructional Hall on the right. Above, the large, central courtyard.

total a bit less than 8,000 square feet, while a four-story building housing faculty offices, administration, small classrooms, and a bookstore contains the rest of the space. This arrangement also permitted phased construction when funds materialized more slowly than expected.

The largest building, named after donor Fritz B. Burns, was built first and was completed in 1981. It seems a simple, straightforward volume, but in fact it is complex and filled with incident. Its Valencia Street side is plain and gray to the point of drabness—Gehry says he did not want to upstage the neighborhood but now feels that he could have done a bit more on the street side—while the inner facade is warmly colored and brilliantly articulated. A loggia occupies most of the first floor, its columns clad in unpainted galvanized steel that has weathered to a splendid patina. The second floor has large, squarish windows on the same spacing as the smaller ones of the third and fourth floors. The building is cracked open near its center by a lightning-bolt grand staircase and a greenhouse aedicula that serves as the top floor elevator lobby. Near the ends of this 210-foot-long wall, metal exit stairs are cantilevered from the building in bold irregular zigzags. As a totality, this courtyard elevation deftly walks a tightrope between being a backdrop, which it is for the neighboring lecture halls and chapel, and being a composition capable of standing alone esthetically, which it was for several years before those smaller structures were built.

There is more to the Burns building than its facade, however. Inside, it is quietly inventive. Natural lighting, brought in through glass-enclosed wells, enlivens the corridors of the top two floors. Muted green walls in the halls give the light an underwater quality. All the corridors also have exposed ductwork and ceiling structure, an arrangement that paradoxically proved too expensive for application in the offices and classrooms, as Gehry had wished. Instead, those spaces have standard acoustic tile ceilings. The disarmingly simple greenhouse elevator lobby is a superb space, possibly the best on the campus, which leads to small adjoining outdoor terraces and to the central stair. There are larger top floor terraces at the ends of the building, and these also lead to exterior stairs. Thus, in one stroke repeated in triplicate, Gehry was able to provide usable outdoor space, legally required exits, and bold sculptural elements.

When the Burns building was finished, it was easy to imagine the eventual campus as a magical place. Since the backdrop structure had such a clear poetry of its own, the smaller, more fanciful little buildings that were to come would surely provide a splendid conclusion to such a good start. Oddly and disappointingly, that never quite happened. Those smaller buildings are more individualistic and more overtly symbolic than the Burns building, and they are clearly more intimate in size, yet their forms and placement don't quite coalesce into a fully realized whole. This phenomenon must be observed directly, since skillful photography can make the spaces created by these buildings seem more convincing and eventful than they are.

It is easy to see what Gehry tried to accomplish. The campus was to be a little town with streets and squares and evocatively shaped buildings and towers. The client had a leaning toward classical forms, and, in the smaller buildings, the architect obvi-



Photographs by Michael Moran

Above, the Burns Building acts as a backdrop to Merrifield Hall. Right, stairs lead to the Burns Building's glass atrium lobby.

ously tried to accommodate that predisposition within his own esthetic. Here, Gehry may have been too accommodating, for he is not only not a historicist designer, but is unusually outspoken in his condemnation of that movement. Although the chapel and lecture halls are unsentimental and free from the quasi-literalism of stock postmodern classicism, they are clearly not unfettered Gehry either. He is a deft reductivist working, on this occasion, in an idiom that relies on explicit detail that cannot be reduced very far without becoming arid. The north instructional hall is almost anonymous, while the south one strenuously seeks identity through insufficient architectural means. Compared to his best work, these forms are diagrammatic and underdeveloped.

There is an exception to this tendency. The chapel is a child's drawing of a church that has been built half size. It is clad in a glowing reddish-brown Finnish plywood, specially surfaced and normally used for concrete formwork but here polished to the luster of fine furniture. Its front and two sides of its adjacent square tower are faced with plexiglass, allowing the space of the former and the structure of the latter to be revealed clearly. The tower is built in five diagonally braced stages, each one taller than the one below. This is a worthy little building whose virtues are obscured by its siting, an issue that will be discussed shortly.

Merrifield Hall, the central building in the composition, was originally programmed to be a moot court where students would argue cases before judge and jury. Gehry therefore intended it to be Loyola's grand symbol of the law. The client found its interior insufficiently courtroom-like and therefore designated it as a lecture hall. The moot court was shifted to the third phase of the construction program, a remodeling of the original building, which is now underway. (In it, Gehry is providing a skylit library and a more conventional moot court. He has also been retained for phase four, which will involve an eastward expansion of the campus.)

The symbolic courthouse is a brick box that is gabled and colonnaded on the end that faces the main plaza, but which also happens to be its rear and contains only a half-hidden pair of exit doors with small windows above. Its front, far less architecturally ambitious, faces the old building and a secondary plaza. As the most overtly symbolic campus structure, Merrifield can only raise questions of what it represents. Its nearly blank walled "front" that cannot be entered suggests an inaccessible legal system worthy of Kafka rather than the idealistic and lucid vision that one would expect to find symbolized in a university. Its minimal colonnade, poorly finished and lacking entasis, base, capitals, entablature, and pediment, implies major deficiencies in traditional legal institutions.

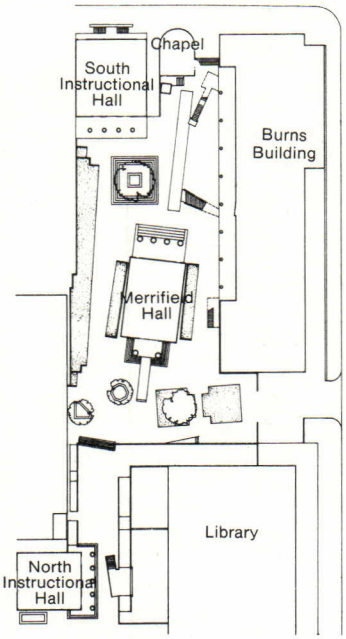
Likewise, the chapel's siting, six steps below the level of the plaza and pushed deeply back into a pocket between two larger buildings, could easily be seen as a comment about the peripheral role of religion in a secular, legalistic society.

Are these really Gehry's thoughts on the subject? I doubt it. His architectural interests are not intellectual or symbolic, but tangible and experiential. His architecture derives principally from the physical world and the world of art, and as such is a matter of construction, light, space, materials, "moves," and care-

fully judged effects rather than any desire to express ideas or philosophies. At its best, his architecture communicates on a personal level rather than on a societal one. His work method is not to proceed methodically from a preconceived set of premises (as a lawyer might) but to work visually and intuitively, primarily with models, pulling them apart and putting them back together until he is satisfied. It is a serious and challenging game that he plays better than anyone else, but it is not inherently suited to social comment or rigorous symbolism.

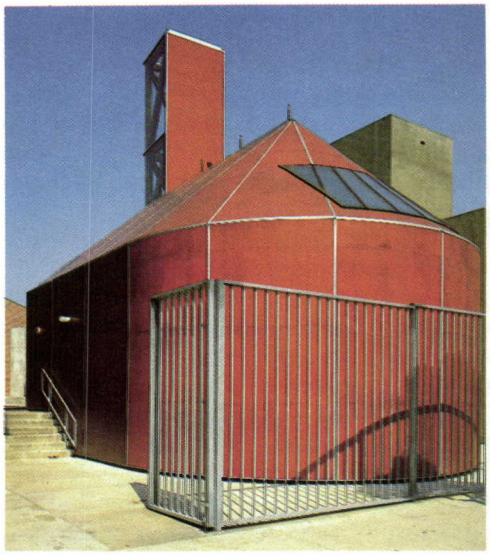
That much said, what does Loyola's metaphorical townscape really signify? Four things, all interconnected: It is the reflection of the strengths and limitations of the clients; it is a manifestation of Gehry's art world values and of his need to be provocative; it is an Italian reverie that drifts in and out of surrealism; and it is a contextual statement about its city, not in the literal sense but in the psychic one.

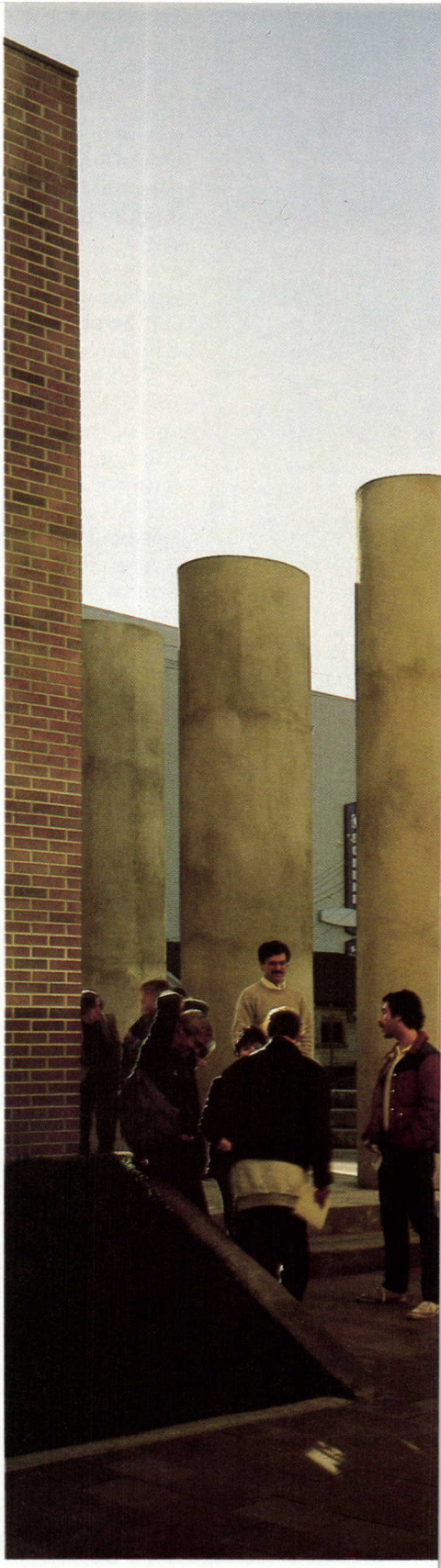
As a client, the school was willing to take risks and set its sights high despite severely restricted resources. (The cost of the first five buildings has been under $5 million.) This gamble has produced a campus that is attracting unprecedented attention to the institution. Loyola's strengths come largely out of the specific challenges of the problem: a nondescript neighborhood, a somewhat encumbered site, a low budget, and a desire for excellence despite those constraints. Gehry was given a generally free hand—the client's principal concern was economy rather than esthetics—but there were also times when Loyola's conservatism had visible results, such as the freestanding classrooms that wear their semiclassical academic robes so uncomfortably. (Gehry was also largely prevented from siting those buildings at his customary irregular angles, a freedom that might have produced a more convincing ensemble.) Nevertheless, Loyola has proven itself an adventurous and enlightened patron; few other institutions have made such a commitment to avant-garde architecture. The law school also has instituted a vigorous art program that has resulted in the installation of many works of living local artists in the Burns building. It plans to commission three law-related murals for the side of Merrifield Hall, and, if



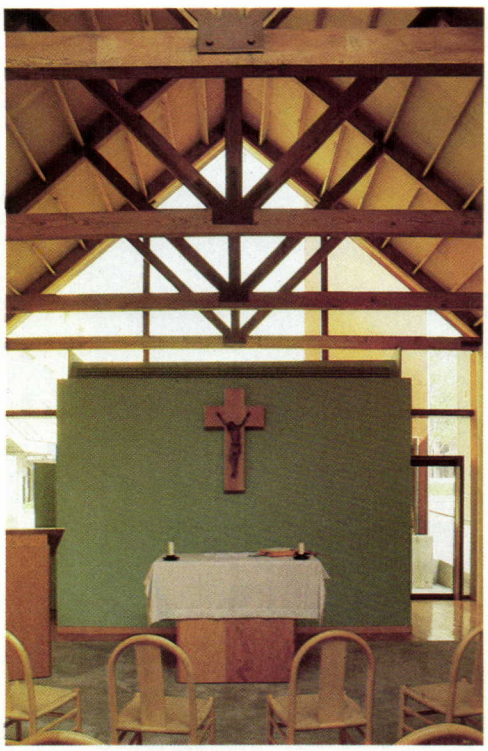


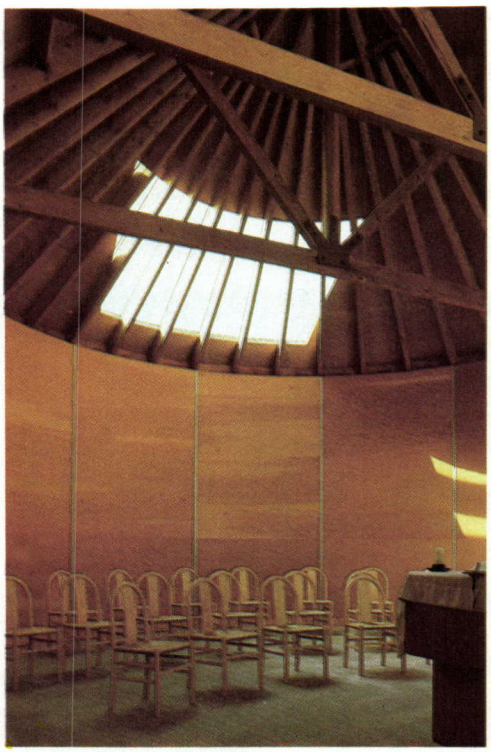






Right and below, the plexiglass and plywood chapel, a 'child's drawing of a church that has been built half size.' Far right, view of the courtyard looking toward the South Instructional Hall and chapel reveals the de Chirico spirit that permeates Gehry's design.





Photographs by Michael Moran

the money can be found, will acquire a Claes Oldenberg sculpture that will form an ironic sixth element in the colonnade.

Gehry has been an interested participant in the art program, for his architectural approach derives at least as much from artists as from his colleagues. In explaining the basis for his site plan, he cites an old photograph of Constantin Brancusi's sculpture-filled studio that served as his general inspiration for Loyola's building placement. How literally true this is is hard to tell, but the site plan does have arbitrary gestures that are difficult to explain in rational architectural terms. Gehry exhibits a frequent tendency to be rebellious and confound his audience, which, though usually counterproductive to an architectural career, is almost conventional behavior in the world of contemporary art. This accounts for many of the misfires in his work and a good part of its brilliance and inventiveness as well. In Loyola, it produces the paradox of simple, decently budgeted buildings of interesting function (the small freestanding structures that were built for $143 a square foot) that are esthetically inferior to the programmatically dull, $76 a square foot Burns Hall, which steals the show.

Whatever Brancusi's role may be in Loyola, the artistic spirit that seems to permeate the design is that of Giorgio de Chirico. The exaggerated perspectives, the colonnades, the plazas, the oddly blank facades, the mysterious towers, and the muted sense



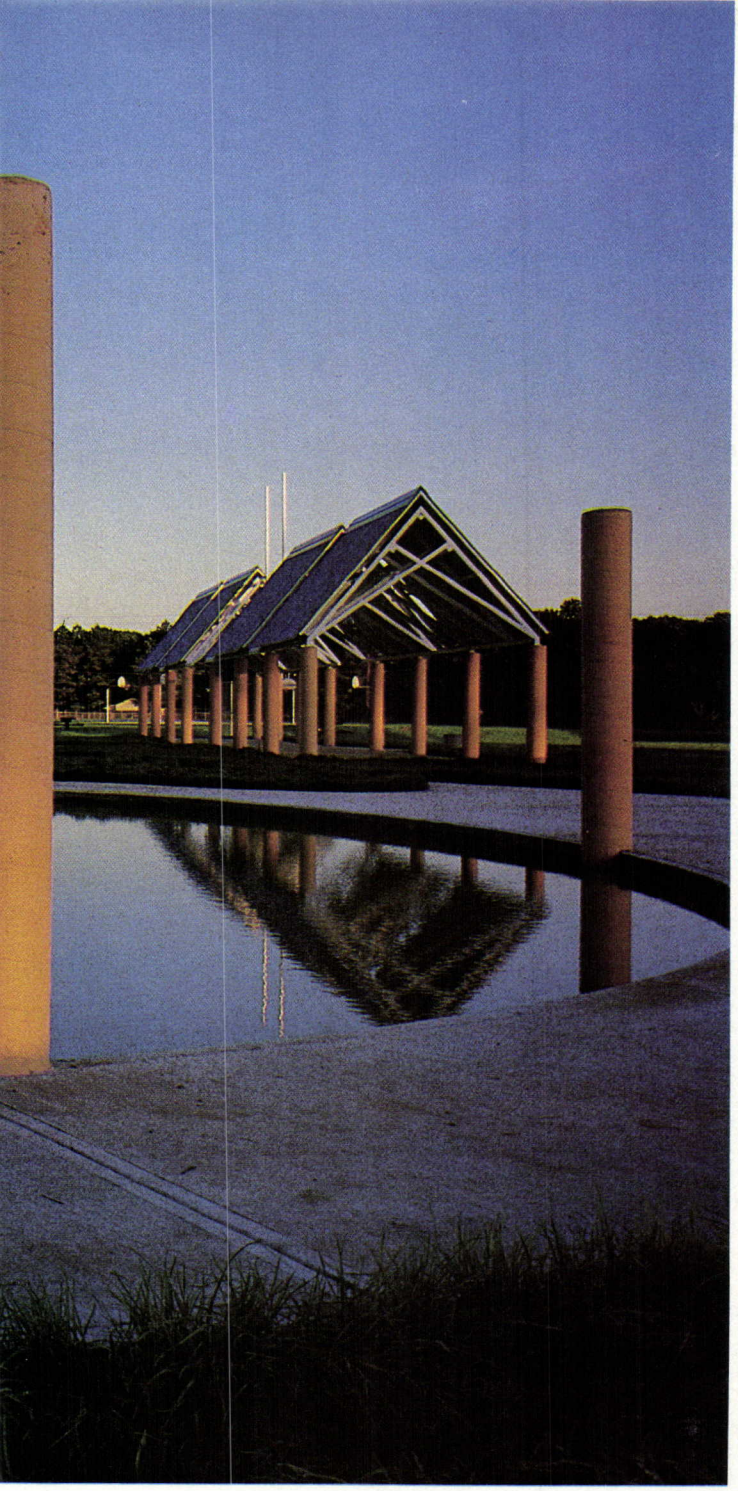
of the surreal that collectively permeate the painter's best work can all be found at Loyola. Of course, many of these features are found in nearly every older Italian city of decent size. Other Loyola elements that recall Italy are the Burns building facade, clearly descended from Aldo Rossi; its second floor piano nobile; and its ochre stucco, an old Roman standby. Gehry built the towers of the chapel and South Instructional Hall in response to downtown skyscrapers a mile away; medieval Italian clans practiced similar "contextualism" by matching the self-aggrandizing tower construction of their neighbors. Why is Loyola so much like Italy? Because its architect has been there and has become fascinated by what he has seen. It's that simple.

And that simplicity and directness of motivation is part of what makes the Loyola Law School such an authentic Los Angeles building. This city is home to virtually every style of building because people here are not afraid to act out their fantasies and are relatively unconcerned over what others may think. Beyond this, Gehry has achieved a contextualism that transcends the mere mimicking of adjacent physical fabric or regional building forms. He has taken the ultimate Southern California building tradition—illusion—and applied it to a profession that seeks to bring order and rationality to human affairs. This may not be the way that things are done in other places, but there's no law against it in Los Angeles. □

Photographs by Tom Joyn







Architecture Made Of Tiny Structures

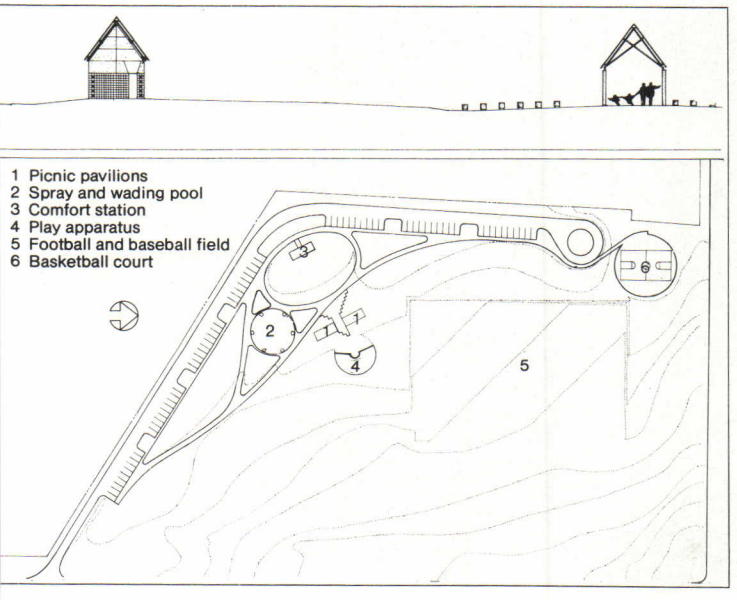
Lake Hico Park, Jackson, Miss.
Architect: Samuel Mockbee, AIA.
By Lynn Nesmith

Mississippi is not often viewed as a progressive state, but anyone familiar with the work of Jackson architect Samuel Mockbee, AIA, would agree that he is heading the state in the right direction. He designs appropriate buildings by drawing from Southern vernacular architecture and a sensitive understanding of the needs and requirements of the users.

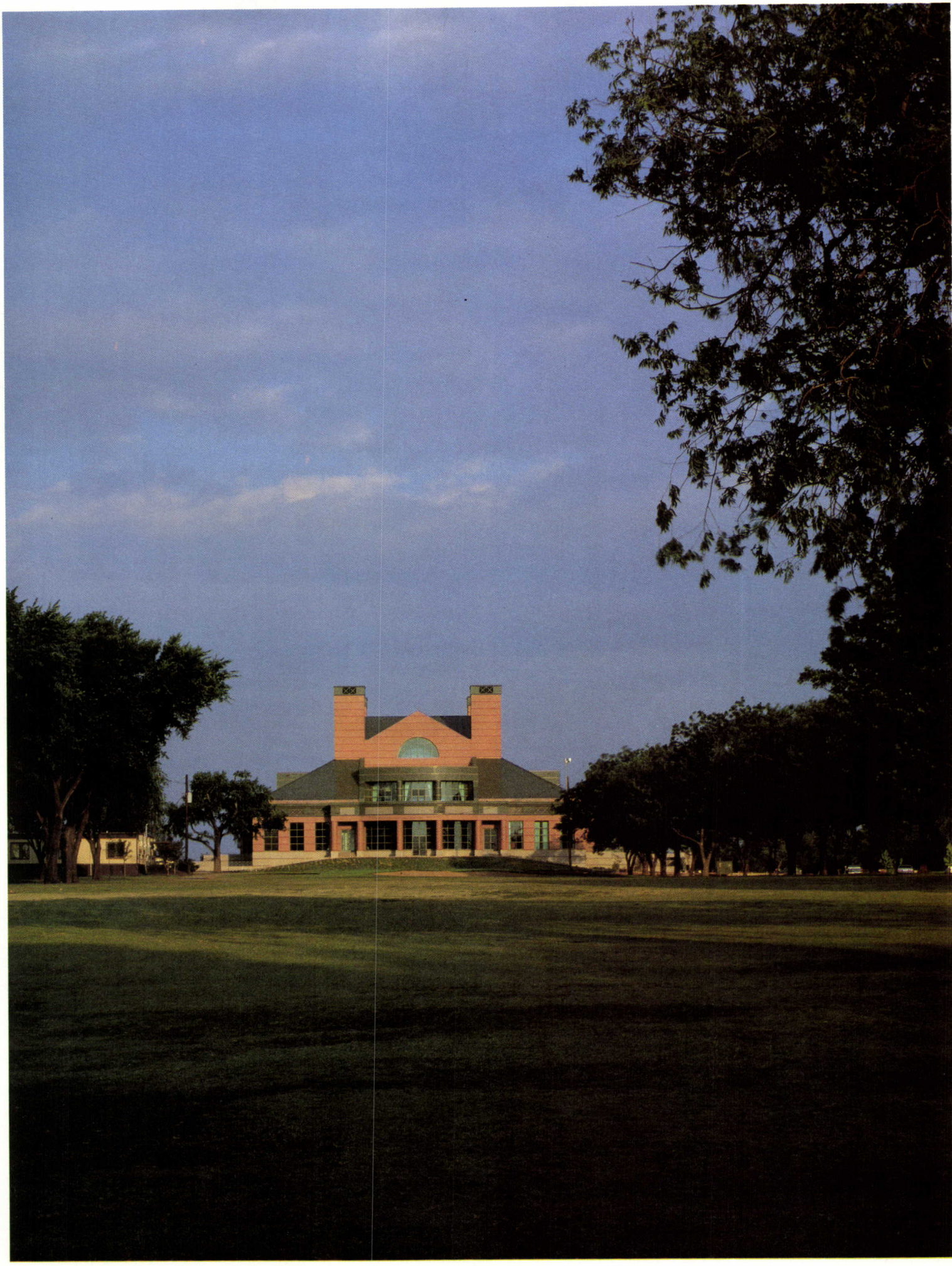
Working with landscape architect Overton Moore, Mockbee transformed an abandoned field, owned by Jackson and located in a minority neighborhood, into a simple yet elegant public recreational facility, Lake Hico Park. The park is turned inward because its namesake lake, used by an electrical power plant, is surrounded by a high fence and closed to the public. "It's unfortunate that we were not able to take advantage of the adjacent lake," said Mockbee. "But that's the way politics ran."

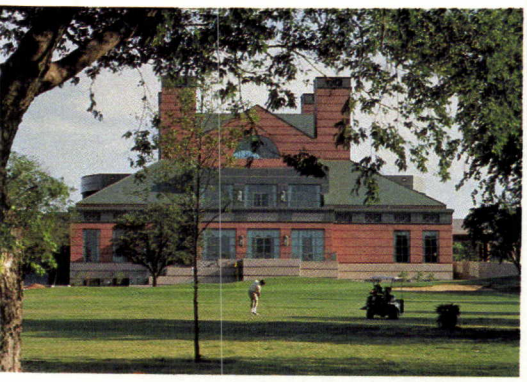
A looping quarter-mile concrete pathway for circulation, jogging, and bicycling is the primary organizational element of the 13-acre park, while the steeply pitched roofs and bold colors of the bathhouse and picnic pavilions provide its festive identity. Built of the most economical and durable materials (concrete floors, concrete blocks, steel scissor trusses, and metal roofs), the simple buildings create a powerful form on the open landscape. Their parallel placement near the center of the park creates a symmetry against the curving walkways and popular circular "spraypool," a shallow wading pool that measures 60 feet in diameter. It is surrounded by six concrete columns with oscillating irrigation nozzles that are programmed to spray for two hours in the morning and afternoon. The park also contains a regulation basketball court, a children's playground with a prefab play equipment, and a large playing field that accommodates football, softball, and soccer. The total construction budget was less than $200,000.

Lake Hico is a simple project that makes an architectural statement, but more importantly, said the architect, "the neighborhood residents love it and have enjoyed it." □



Left, the park's four simple buildings and the wading pool. Bottom, looking through the play apparatus to the picnic pavilions.





Allusions to A Variety of Historic Images

Rivercrest Country Club, Houston. Taft Architects. By D. D.



© Paul Warchol

The popular image of a country club includes soft manicured greens and fairways, ringed by ancestral oaks, and all anchored by a low sprawling clubhouse designed in a familiar period style, preferably Georgian or colonial. White columns are de rigueur, along with traditional furniture and a grand staircase from which brides can toss their bouquets.

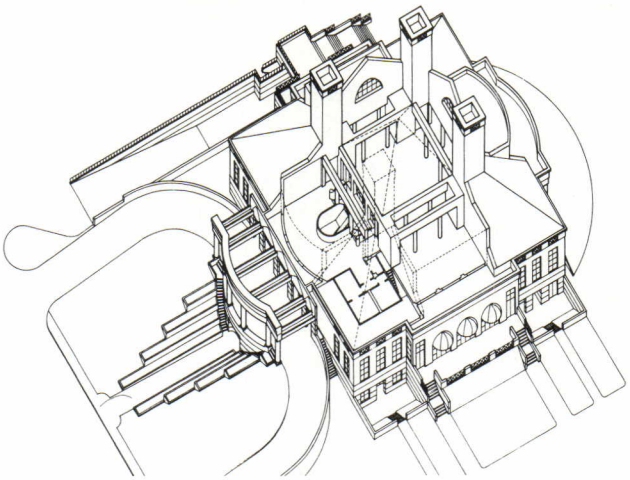
River Crest Country Club in Fort Worth used to look that way. Now it looks better, thanks to a superb exercise in historical interpretation by Taft Architects of Houston, in collaboration with Geren Associates/CRS of Fort Worth.

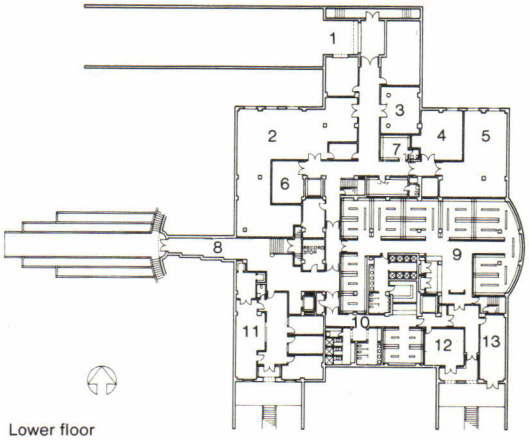
The new River Crest—a $7 million replacement for one that burned in 1981—evokes numerous historical antecedents without mimicking any particular one. In the combination of brick, tile, gables, arches, and hipped roofs we may see allusions to schoolhouses, town libraries, train stations, the work of H. H. Richardson or Edwin Lutyens. Yet these historical details have been so abstracted and streamlined that there can be no doubt that this is a contemporary building instead of a period piece.

Such sophisticated results didn't come easy. Shortly after the disastrous fire, the River Crest board of directors approached Philip Johnson, FAIA, about designing a new building. Johnson begged off, saying that he was already overcommitted, but recommended the Taft group, which was making a name for itself with innovative town houses and institutional buildings. After some preliminary fencing (the board demanded predesign renderings and the architects refused), Taft was hired, then presented with a mandate from the membership that the new club be traditional in design. Taft interpreted this to mean either a reincarnation of its predecessor—a stage set version of Mount Vernon—or something in the southern colonial mode.

"We made several slide presentations on the history and development of various country club styles," the architects said, "including one for a traditional, low rambling colonial structure. 'No, that's not River Crest,' the members said. So we kept on work-

Across page, the gracefully curved east side, which overlooks the 18th hole; above, left, the north side from the fairway; above, right, the palatial south elevation as it fronts the swimming pool.



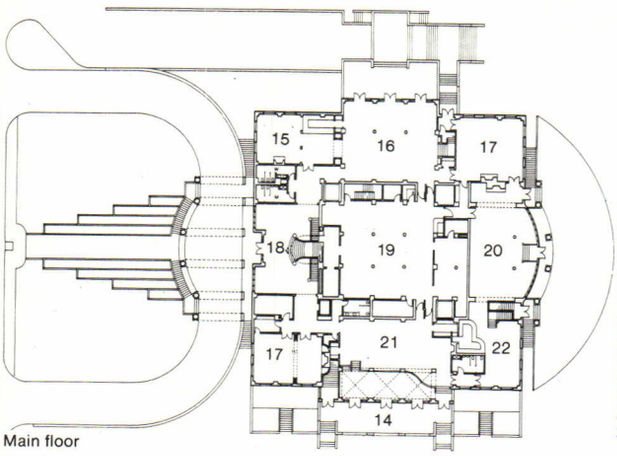


Lower floor

1 Loading dock
2 Receiving and storage
3 Employee dining
4 Laundry
5 Mechanical
6 Bakery
7 Employees' lockers
8 Members' entry
9 Men's locker room
10 Women's locker room
11 Administration
12 Card room
13 Exercise

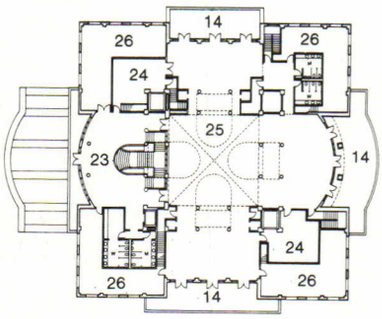
Photographs © Paul Warchol





Main floor

14 Terrace
15 Cocktail lounge
16 Dining room
17 Private dining room
18 Lobby
19 Kitchen
20 Tavern
21 Mixed couples
22 Men's card room
23 Lounge
24 Pantry
25 Ballroom
26 Mechanical and storage



Ballroom floor

ing until we found something that evoked the appropriate associations yet represented a new interpretation."

The new building, set on the site of the previous club, is an imposing structure of red brick, green terra cotta tile, and exposed concrete. The basic colors, though unconventional by traditional country club standards, give the new River Crest a suitably patrician bearing. The architects have incorporated numerous traditional architectural elements, including columns, balconies, a grand porte-cochere, and an impressive grouping of gables, towers, and parapets that pile up into a picturesque mass. The building's compact, vertical organization is a direct response to the existing site, in which the landscaping is mature and specific key elements, such as a swimming pool and tennis courts, are already in place. Yet because most of the first level is below grade, behind an earth berm, the building seems to rise naturally from its surroundings instead of being dropped arbitrarily on top of them. It might have been in place for decades.

Just as construction was about to start, however, the building committee got the fiscal jitters. In a meeting described by a number of participants as a "drunken brawl," the members voted to slash the budget by 15 percent. The result was a shrinking of the club from 58,000 to 51,000 square feet and the elimination of a golf shop and other amenities. But the essence of the Taft design survived intact.

Architecturally and socially, everything at River Crest revolves around the kitchen, which sits dead center in the building. Around it on three sides are the various dining rooms and lounges, while on the fourth or lobby side a grand staircase rises semi-majestically to a grand ballroom above. This sensible and functional arrangement grew out of the board's desire not to repeat a chronic problem in the old club, namely that the formal dining room was so far from the kitchen that the Beef Wellington got frostbite before it reached the table. In the months preceding the fire, the formal dining room had been closed altogether.

Guests can now follow a pleasant and logical route from the entrance to the various dining rooms and lounges, then later ascend the grand staircase to the ballroom for dancing. Service corridors are neatly separated from other passageways, and for grand occasions all rooms can be opened up to create a large, festive space. And the food arrives hot.

But there is something schizophrenic about the rest of the interiors—as though having decided to be adventurous with the overall form of the building, the building committee got cold feet and became as conventional as possible on the inside. Taft designed the ballroom and the mixed couples dining room, which like the building as a whole display a sure grasp of classical details and their application to contemporary architecture. The



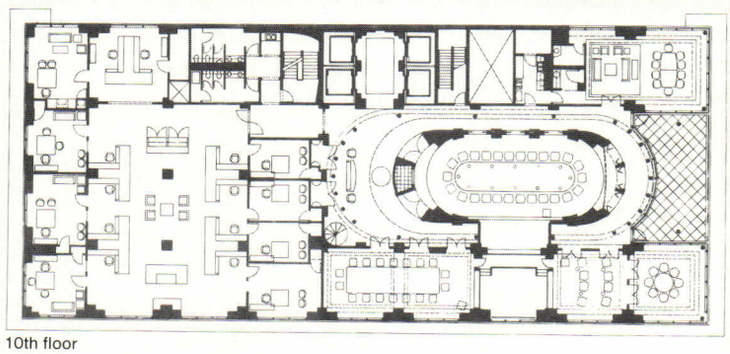


Across page, lounge with its grand staircase down to lobby; right, above, the ballroom, with view through glazed wall toward staircase and lounge; right, the 'mixed couples' dining room.

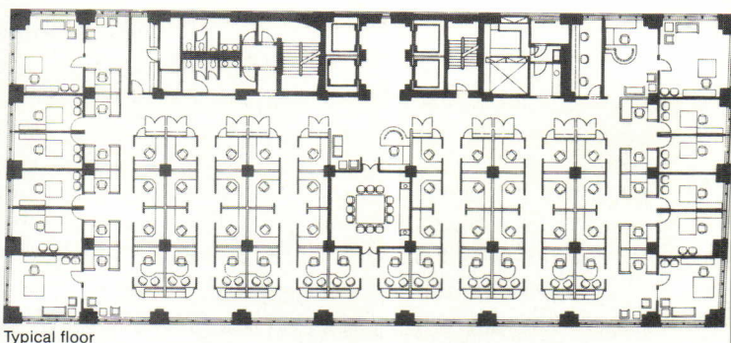


Below, the monumental, oval-shaped board room. Right, elevator lobbies clad in marble. Across page, a typical office floor with columns that have playfully overscaled capitals. □

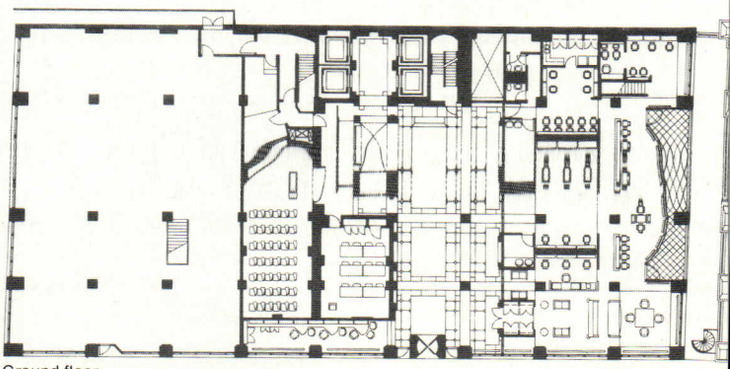




10th floor

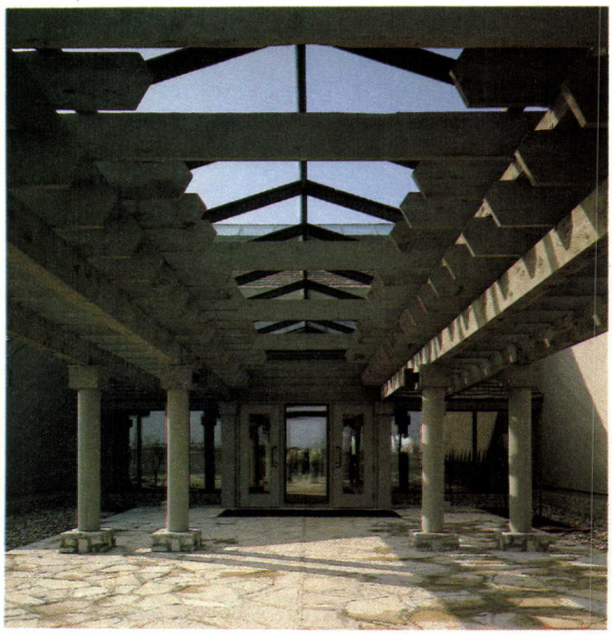


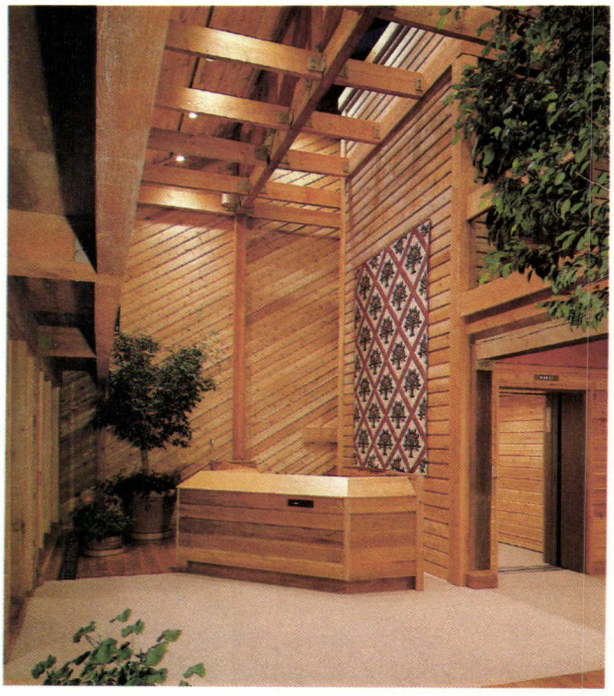
Typical floor



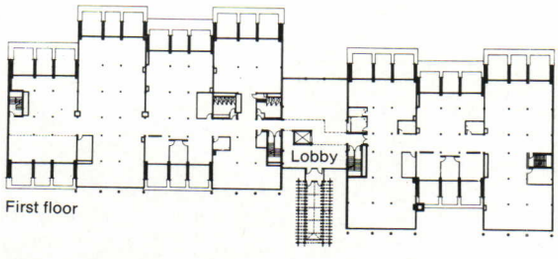
Ground floor


Professional Division
administration finance
project management
marketing service
sales

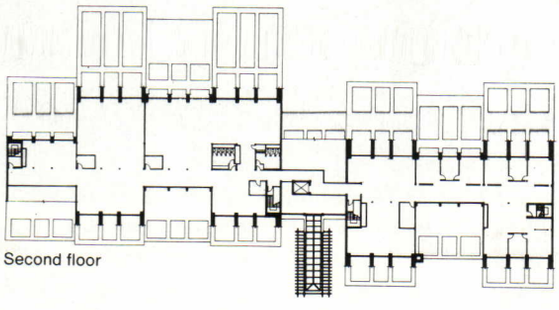




Photographs © R. Greg Hursley



First floor



Second floor

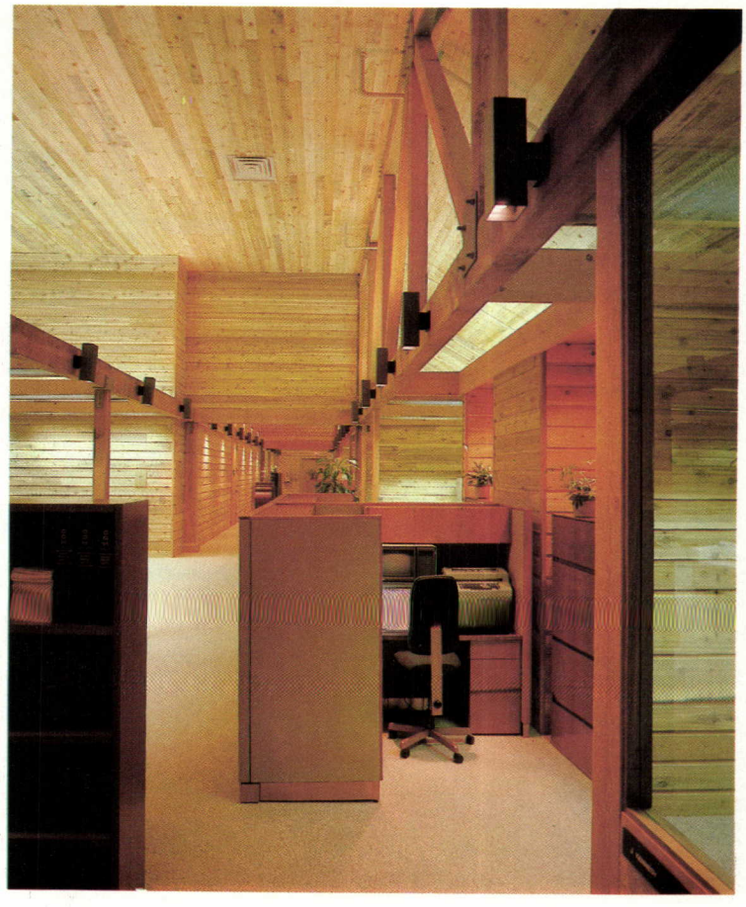
the facade, unadorned columns are used on alternating bays to lift the lofts. The columns are repeated as supports for a trellised entrance pavilion that is vaguely reminiscent of the prairie school idiom.

The vernacular imagery is carried inside, where the cedar walls, floors, ceilings, and accessories evoke a sense of rustic warmth, in some ways a feeling of being in a summer cottage rather than a barn—or an office. The centrally located lobby is a two-story, skylit space running the width of the building and is bisected vertically by the elevator shaft (even the elevator cab is entirely clad in cedar) and horizontally by a bridge linking the lofts on either side.

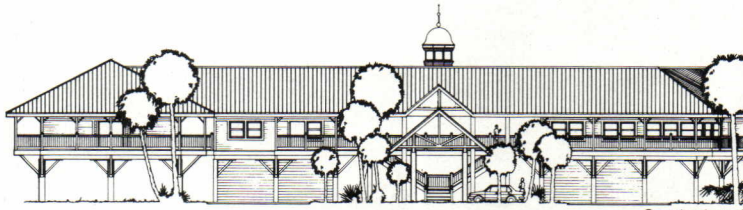
Perhaps the interior's greatest success, though, is again the visual reduction of bulk. Besides space for a cafeteria, computer room, and storage and mail rooms (all of which are housed in the level set into the hill), the building contains 375 work stations (the majority of which are on the first and second floors). Rather than having a labyrinth of partitions, only a maximum of 20 cubicles can be seen at any one time. This is achieved by the retention of each loft's party walls between which are the cubicles. Tucked into corners, executive offices have glass partitions, and scattered throughout are small conference rooms, the walls of which create additional visual barriers. Connecting the lofts internally is a "street" that runs the entire length of the building and slightly zigzags as it passes the elevator in the lobby's atrium.

The loveliest spot in the building is the limestone patio located just outside the employee cafeteria. It overlooks the two-level lake that was created for storm water management and to be a source of irrigation water for the 36-acre site. □

Left, above, the wood-trellised main entrance, and, below, the cedar-clad, two-story main lobby. Below, an interior 'street' runs the full length of the building, connecting the eight lofts at the second level. Right, the 'street' zigzags as it passes through the building's lobby. Interior decorations are meant to evoke the area's Amish tradition and the company's history.







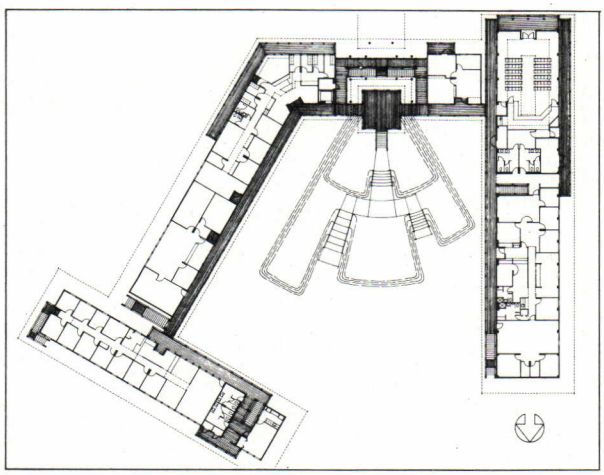
South elevati

Victorian Vernacular

Sanibel Island City Hall. Architect: The Stewart Corporation. By N.R.G.







Until the early '60s, Sanibel Island, the southern-most tip of bar rier islands in the Gulf of Mexico off Fort Myers, Fla., was a tranquil unspoiled paradise. Its fate significantly changed when a causeway connecting the island to the mainland was completed in 1963. Nondescript condominiums sprung up as rapidly as the tenacious Brazilian pepper tree, a plant dreaded by island residents because its thick, persistent growth chokes out the native vegetation. Now, however, the tide is shifting again as Sanibel has placed strict limitations on the amount of future growth. Perhaps most indicative of its yearning for the past, for a simpler life more in harmony with the extraordinary natural setting, is the new city hall, the design of which reinterprets the vernacular Florida cracker box style.

Designed by the Stewart Corporation of Tampa, Fla., the 18,102-square-foot building sits on a site removed from the town's commercial district. In a way, then, "it turns its back on urban



pposite page, right, the cupola-topped courtyard entrance as en from a small likeside wildlife observatory that is also adorned ith a cupola. A more formal pavilion serves as the city hall's ain entrance, as seen in elevation drawing across page, top. he building's circulation is entirely outdoors on verandahs shel- red by a metal roof with deep overhangs.

y with forms reaching out to gather nature to its center," in e architect's words. Its configuration is U-shaped, set back) feet from the banks of a lake so as not to disturb the natural tting. Island building codes call for new structures to be placed 2 feet above grade; the city hall is 17 feet above mean sea vel, lifted on cast-in-place concrete pilings. One wing (total- g 7,114 square feet) has concrete floor slabs set in rigid steel ames instead of the wood floors set in wooden trusses found the rest of the building. This area is the island's "hurricane refuge of last resort" and is designed to withstand winds up to 155 miles per hour. The building has everything you would expect of this vernacular type—verandahs, which in this case become the main circulation route; deep overhangs; rough-sawn cedar siding stained bluish-gray with white trim; metal roofs; high ceilings complete with paddle fans. Adding formality to this low-key structure is an entrance pavilion that on the courtyard side is topped by a cupola, a form that is repeated in a small wildlife observatory at lake side.

Landscaping is strictly native vegetation. And of symbolic note, at the center of the courtyard is a stylized Caloosa Indian mound, recalling that of the island's first inhabitants. The Caloosas built huge, terraced mounds of shell and sand upon which rested their temples and the chief's dwelling. It seems appropriate that the citizens of Sanibel would do the same with their humble yet elegant new seat of government. □





Friendly House Full of Surprises

Delaware house. Architect: Venturi, Rauch & Scott Brown. By Michael J. Crosbie



You might miss this house from the main road in that it sits way off, down at the end of a cornfield. The land in this part of Delaware is a blanket of rolling hills and shallow valleys, and the approach to the house is a geography lesson, a game of hide-and-seek. Starting down the half-mile-long gravel driveway, one sees the house almost entirely. Farther along it begins to sink, and around a curve it disappears altogether. Then its low roof pops up again, and the house rises to meet you.

Designed by Venturi, Rauch & Scott Brown, the house is in form a reference to the 18th century vernacular farm buildings of the region, explains Venturi. "In eastern Pennsylvania and northern Delaware, in the barns and to some extent in the houses too," he says, "there is a generous, low, stretched-out proportion. We didn't want to put a pert house in these gentle hills." Extending across the south side, a pent eave (a common vernacular element) underlines the horizontal theme and brings the broad roof down. The exterior materials restate at a smaller scale the farmhouse esthetic: a textured, wood shingle roof; multipaned, double-hung windows (with counterweights!); shiplap siding; and a buff-colored masonry base.

This is not really a farmhouse, of course. The family of three (a couple, Peter and Karen, and their son) are not farmers nor do they fancy themselves as such. But they enjoy the solitude and quiet of the rural setting, are not ostentatious, are attentive to the natural wonders beyond their doorstep. Thus, around an accommodating interior suited to their particular wants is a farmhouse wrapper with just enough quirks to keep it interesting.

For example, the semicircular window screen on the east side's upper story, behind which is a large window, looks like a misplaced piece of Viennese pastry just floating there above the roof, hung on the house's sturdy steel frame. Venturi refers to it as a "lunette," and it has a baroque flourish. As it turns out, Karen studied music in Salzburg and performs in a baroque chamber group. What at first appears as an arcane classical reference is actually a little homage to the client.

The other side of the house has another surprise, this one in the form of three chubby Doric columns, seemingly paper thin, standing on guard for whatever might creep out of the woods nearby. Two of them (and a sliver of a third) support an arch (which, according to Karen, creates great patterns of moonlight) while the last holds up the end of the roof. The columns underwent a considerable metamorphis. Venturi originally intended them to be fully round, which would have rendered the shallow porch behind them unusuable and made them look like a row of Claes Oldenburg milk bottles. In a cardboard model they were simply cut out in profile for representation. Karen remembers Venturi looking at the columns in the model and then saying, "Let's do them flat." The effect is all at once humorous and troublesome, eccentric and endearing; they're like a funny old aunt in a George S. Kaufman play who comes for a visit and decides to settle in.

The clients say that they chose Venturi because they saw in his work "a lot of warmth, and the use of design that makes it friendly and comfortable." This sentiment aptly describes the interior. One enters through a wide, teal-colored door just under the pent eave. This is the "back door" and the first one you see. The front door is tucked around the other side of the house hidden from view. This is the "trophy front door," as Karen calls it, and a small wooden arbor near the driveway labors to entice the visitor toward the unseen main entrance. More often than not visitors head straight for the back door instead, and, as Venturi points out, "That's the way it is with country homes in America; you usually go in the back door."

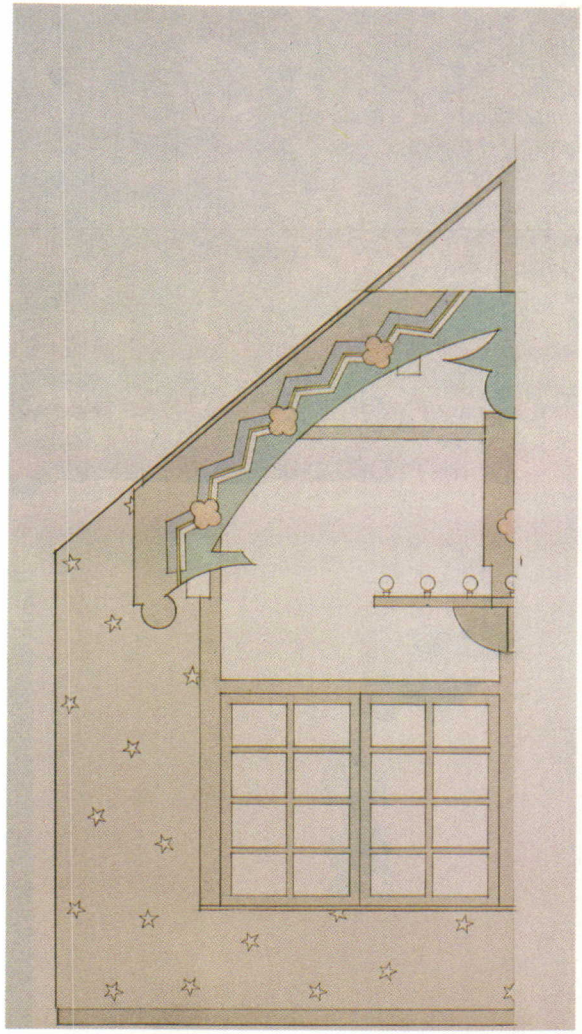
Preceding spread, the east elevation glows at night, nearly revealing the plan of the house; left, approach from the winding driveway; right, top, east side during day with floating lunette and front door at right; right, bottom, the west side with its columns

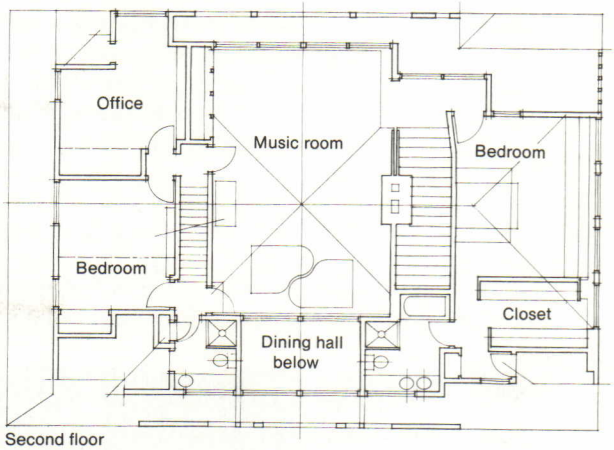




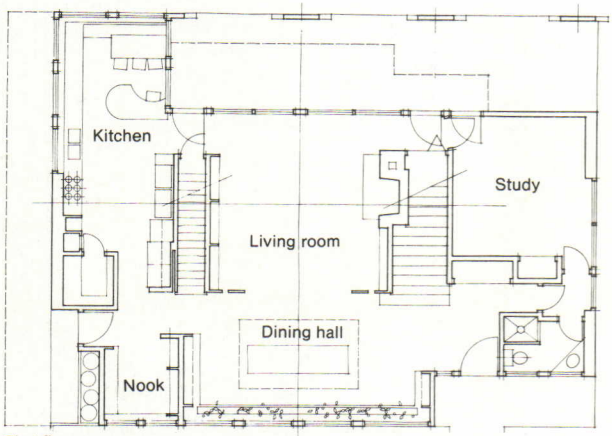
Photographs © Peter Aaron/ESTO



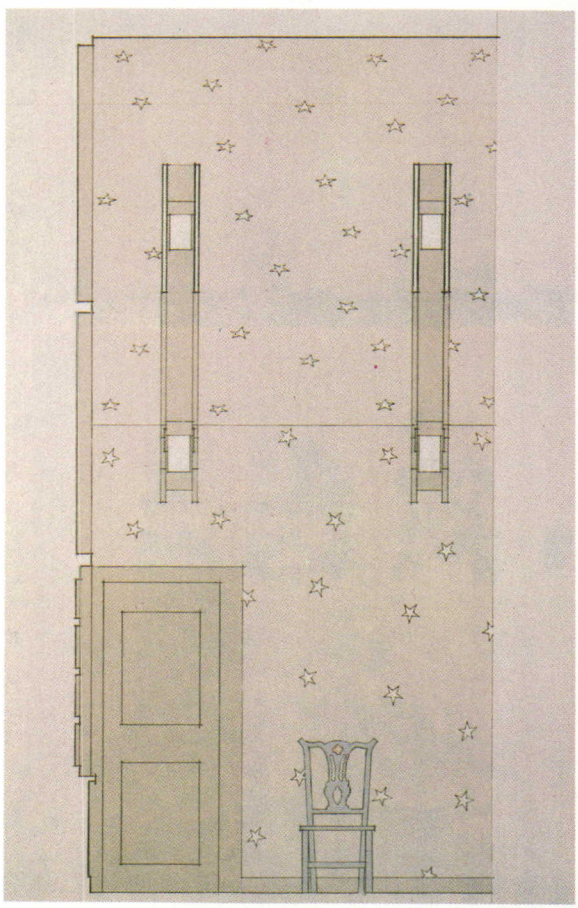




Second floor



First floor



Across page, the fanciful music room on the second floor, with windows that open to dining hall below. Section drawings at left of the music room show star stenciling yet to be added.

Inside, to the right is a small nook with a built-in bench and cabinets on either side. To the left is the kitchen with its large pantry, dining counter, and breakfast nook, which is surrounded on three sides with six-over-six double-hung windows. One of the family's favorite pastimes is birdwatching, and this house is filled with windows, most of them robustly mullioned, each light framing a view and lending a delicate texture.

A straight shot from the back door delivers you to the dining hall,with an unassuming living room at left, both with walls alive with yellow and white stenciled flowers. Above the dining table is a two-story space. This volume is light-filled from the lunette-hidden gable windows, directly across from which is found another set of windows on an interior wall. What's going on upstairs, behind those windows? As if overhearing the question, a grand staircase offers to help solve the mystery.

After ascent, we are under the broad, low roof whose ridge lines cross in a room alive with color, sunlight, and music. The music room seems like a prized possession from an earlier time, its decorative roof braces arching above your head, its wide-plank oak floors spreading beneath your feet. This is where they keep the "toys," fine instruments that require careful climate control. The windows across from the lunette can be opened to allow views and music down into the dining hall, while the whole room can be closed off with a wide pocket door. The music of preference performed here is baroque, and as Karen demonstrates the acoustics on the organ, the braces' jaunty and colorful stenciling seems to dance to the music.

To the south of this room is a backstair to the kitchen (without which no good farmhouse would be complete), an office with a large west-facing window low to the floor, and a bedroom that makes sensible use of the ample space under the roof with a loft. A large bedroom to the north of the music room seems top-heavy with "left over" space, but it's pleasant enough with a wide, built-in window seat and a broad band of windows for eyeing the wildlife (even the bathroom has two big windows for spying bluebirds).

The entire house, as well as its placement on the site, has a playful quality to it, but not at the expense of some very livable spaces that are tightly designed and function well. "We didn't want the house to be uncomfortable just for the sake of looking good," says Peter. It isn't, and it does. □





Above, the dining hall with table, chandelier, and built-in sideboard designed by Venturi. Blue tile floor designates dining from living (to right in photo) and gives the feel of an entrance hall. Right, living room framed by its ghostly columns with view out to the bounding site. Across page, back porch with decorative millwork and 'floating' columns.

Photographs © Peter Aaron/ESTO

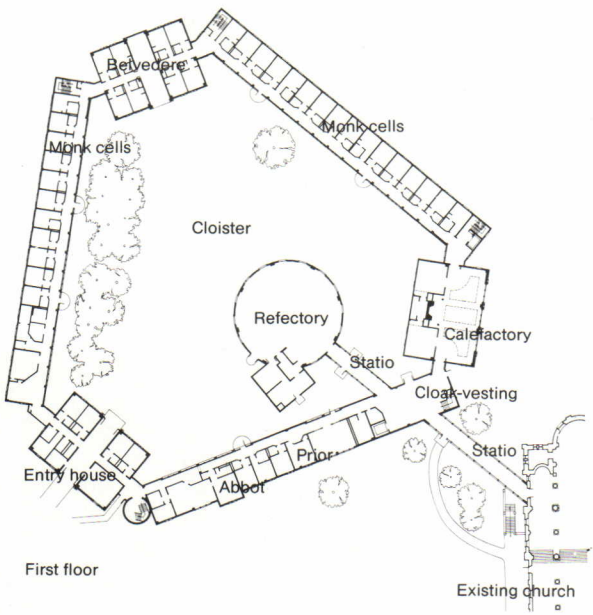




Jay Mather

Serene Community of Worship

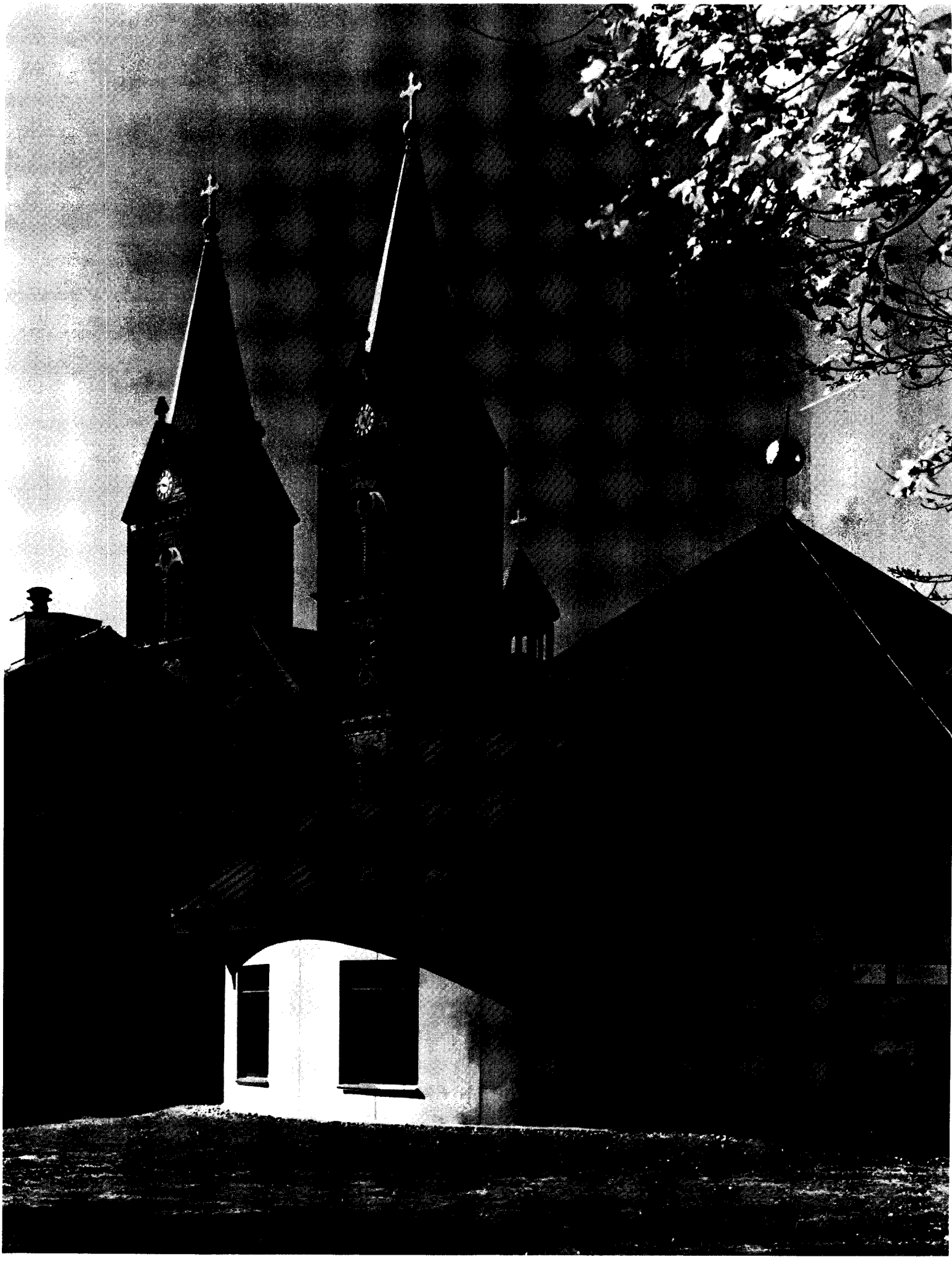
St. Meinrad Monastery. Architect: Woollen, Molzan & Partners. By N.R.G.



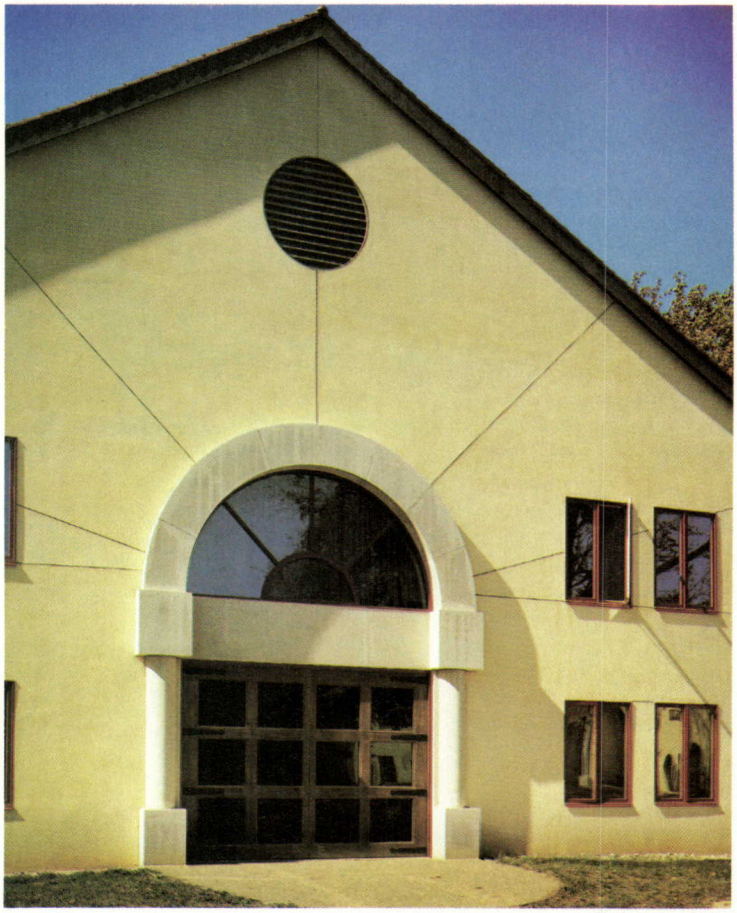
Despite the resurgence of Christianity in this country, it is difficult to find monasteries that are thriving and even rarer to find new monastic architecture of sensitivity and vision. A triumphant exception is the new monastery at the Saint Meinrad Archabbey and Seminary, located in the rolling farmland country roughly midway between Louisville, Ky., and Evansville, Ind. Designed by Evans Woollen, FAIA, of the Indianapolis, Ind., firm Woollen, Molzan & Partners, it is appropriately neither of a modern nor postmodern genre but has an almost timeless quality. It is a highly personal statement that at the same time is remarkably respectful of the 1,500-year-old Benedictine order, of the site and the existing church and seminary, and of the rich traditions of monastic architecture.

Woollen's success might be traced to the extensive ritual he engages in before any design is drawn on paper. The late William Caudill called the process "squatting"; Woollen calls it "sympathetic identification." In the case of the monastery, he lived among the monks for two weeks, participating in their daily routine that was set down by St. Benedict of Nursia (480-circa 543 A.D.): five to six hours of liturgical and other prayer; five hours of work (in the case of Saint Meinrad, much of the work is connected with the seminary); four hours of reading and writing. In addition, silence is maintained from the evening meal

Above, placed on a blunted point where two slopes meet, the monastery takes the shape of an equilaterial triangle with 'houses' inserted into the triangle's points. Right, the polygonal refectory extends into the open-air cloister and has a copper roof as does the original abbey church in the background.



© Balthazar Korab



Photographs © Balthazar Korab

to the breakfast hour. So communicative was Woollen's stay that by the end of his retreat he actually dreamt of the configuration that the monastery ultimately would take. Next, Woollen traveled to Europe to explore the roots of the Benedictine order, visiting the medieval and Romanesque Italian monasteries and the baroque Our Lady of Einsiedeln Abbey, the abbey located on Mount Etzel in Switzerland from which Catholic emigrants set out to found Saint Meinrad.

The new monastery's site lies just north of the Romanesque abbey church that was completed in 1907. Here two steep (60 degree) slopes meet at a blunted point. Woollen delicately set the monastery on the high point of the slopes, offering views over the countryside and the tiny town below (population 500). As a result the monastery takes the form of an equilateral triangle with its center carved out for an open-air cloister of approximately 1¼ acres. By setting two of the triangle's legs at the slopes' edges, it allowed for a floor level to be tucked into the hill, thus offering more volume with less bulk. One leg has three stories on the cloister side with four on the other side; the other leg has two and three stories, respectively. The third leg, which sits atop the hill, is one story rising to two as it nears the church. This arrangement allowed the long views to and from the church to be maintained—because of its hilltop perch, the church can be seen as far as 10 miles away.

Rather than have the 250-foot-long legs simply intersect at the angles, Woollen cleverly inserted into each point a two-story, 63-foot-wide building (that became the entry house, the belvedere, and the calefactory). With this stroke, he visually transformed what might have been a rather monotonous repetition of like elements into a varying fantasy of different pieces held together by the symmetry of its parts. The image becomes that

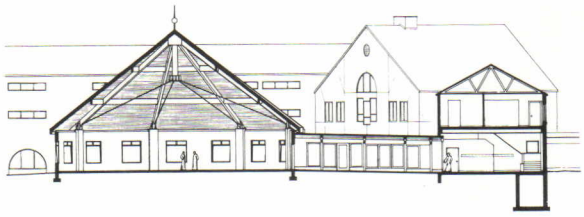


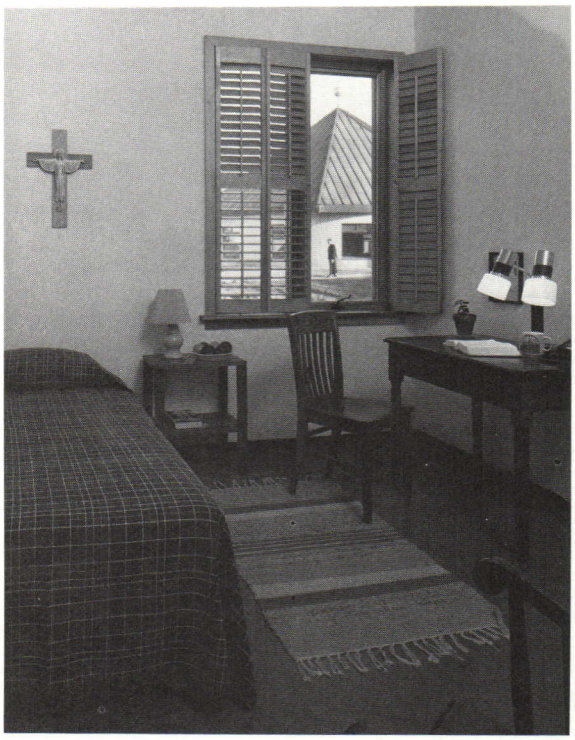
Across page, bottom, the entry house with its medieval-looking wooden doors on the monastery's exterior and, top, with glass-paned doors on the cloister side. Above, the huge belvedere as seen from the cloister, and, right, from the exterior.



of a small village of warm and inviting dwellings clustered around an open courtyard. But the drama is not complete. It needs contrast and contradiction. So, Woollen added a circular, skylit stair tower next to the entry house (a form recalling that of a late 19th century water tower at the other end of the abbey complex) and extended into the cloister a polygonal refectory with a steeply pitched, conical roof, "a freestanding circle moving across the cloister," in Woollen's words. Program requirements dictated a small kitchen, square in plan, attached to the refectory and a passageway, in this case diagonal, running from the refectory through a vesting room housed in one of the triangle's legs and into the church.

In delightful ways, the monastery's design teems with symbolism. For example, the 30 "cells" tucked into the hill are for the novices. Once professed, each monk moves into one of the 130 cells level with or above the cloister and, in essence, "joins the community," says Woollen. The three houses are meant to symbolize the outside world (the entry house), the relationship between the outside and the monk's inner sanctum (the belvedere), and the inner sanctum (the calefactory). Visitors' access to the monastery is very limited; they are welcomed through the northwest-facing entry house through a small door set into a dramatic medieval door (symbolic of a monastic gate?). Cut into the northeast-facing house is a huge belvedere—26 feet 10 inches high, 13 feet wide, and 47 feet deep, offering a small window to the world. To complete the Trinitarian geometry, the calefactory, where historically monks would congregate to warm themselves in front of a fire, to read, and to associate, is at the southeast-facing point. At Saint Meinrad, a great sandstone hearthed fireplace is bookended by a wooden inglenook. Three glazed archways line the wall opposite the fireplace and overlook a lovely, intimate garden tucked behind the church. As a





Wilbur Montgomery



playful gesture, the guest master's quarters in the entry house is marked by the only diamond-shaped window in the complex. The only other odd-shaped window—odd in that it is used only once in the monastery—is a circular window announcing the abbot's room. And, appropriately, the abbot is housed in the southwest-facing leg, the wing most visible to the rest of the abbey. In a way, then, he lives as the overseer of the entire grounds.

One thing that Woollen was convinced of from the start was the need for single-loaded corridors in the dormitories to "do away with the motel-like setting that would result from double-loaded corridors." Only the "houses" are double-loaded. A nice side effect is the abundant natural light that warmly floods the hallways. Also, the corridors line the cloister side, promoting a sense of community in passage and of isolation or solitude in the monks' cells. The monks are particularly pleased by their escape from the old monastery's dark and noisy double-loaded corridors.

Throughout, simplicity is the ruling esthetic, followed by a concern for solitude and silence. Walls between the unpretentious monk cells are six feet wide, and each cell has its own tiny "Pullman" bathroom. Simple materials were chosen to match those found on other buildings—sandstone exterior walls; wood-frame windows; terra-cotta tile roofs; concrete floors, which in some areas have a pebbly, polished surface. (The sandstone found on the older buildings was mined by the monks in a nearby quarry; the sandstone on the new monastery is the same generic type.) There are a few exceptions to the rules. The refectory's roof is clad in copper, recalling that of the church's steeples. While the monastery's outside walls are sandstone, the cloister walls are stucco. As Woollen explains, "There appeared a donor who would give enough money to sheathe only the outside in sandstone. This proved a happy limitation. The inside of the large cloister court could then be a smooth creamy white plaster, the soft underbelly of the building." The result is exactly as Woollen describes—the cloister has a much more intimate, softer, and brighter feeling than it would if the walls had been clad in sandstone, which offers a much colder, but more appropriately formal, appearance to the monastery's exterior.

Overall, the monastery is a sparsely adorned but not an austere place. It is restful and offers opportunity for solitude but also promotes a sense of community. More subtly, it is an extremely complicated program resolved by masterful strokes of simplicity and elegance. □

Left, a typical monk's cell, in this case with a view out to the cloister. Above, the interior of the polygonal refectory with its wood-finished, conically shaped roof. Right, the calefactory, the monk's 'living room,' overlooks a small, intimate garden tucked behind the abbey church.



'Do You See New Directions?'

Part of the annual review each year from its inception has been a set of essays on current directions in American architecture, sometimes by architects and sometimes by commentators from outside of the profession (artists, clients, authors, etc.). This year we turned to architects and critics, noting that "recent years have been a time of pluralism and eclecticism in American architecture; everyone was trying everything at once." And then we invited their answers to and comments on the following questions: "Do you see any new directions coming out of this cacophony? Any coalescence around new ideas and themes? If so, what are they?" The responses follow. We feel they are unusually thoughtful and are deeply grateful to their authors. D.C.

Mark Simon: 'It is appropriate that American architecture be eclectic.'

We are in the middle of an eclectic period of architecture whose conflict and muddiness are uncomfortable for architects with excessive cravings for order. Many of them are eager to resolve it at all costs and develop a uniform architectural style.

I disagree. It is appropriate that American architecture be eclectic—we have a history of that. More importantly we are a country of many peoples, cultures, and regions. Our current differences, it seems to me, come from a yearning for a sense of history and place not found in the sameness of the modern movement and since we have a multitude of pasts and presents, I see no way those achings can be satisfied by a new common style.

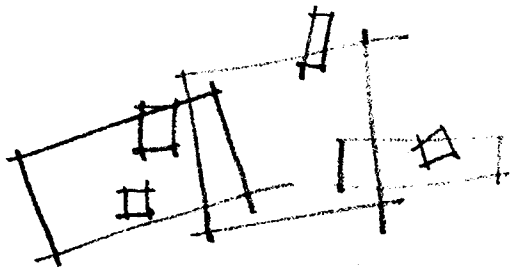
The present architectural mix is composed of many small movements, most of which would like to see themselves preeminent. Those abhorring the confusion would like to abolish all the rest. Present day eclecticism ain't what it could be (with each architect working in several styles), but rather this second phase of the postmodern period is competitive eclecticism (it is a second phase—even the original postmodern architects have transformed their styles substantially over the past 10 years). Post postmodernism, like Off-Off Broadway, should be particularly lively.

To scorekeep this heavenly fray, I've organized architects and their groups into my own personal pantheon according to their formal preferences—the way I see them arrange their buildings and spaces (which does not necessarily agree with what they *claim* to do). I do not include here many master architects, refiners, or those who are in between categories. This is not a "best dressed" list of American architects, not a chart of the most distinctive, but certainly the most distinct. Here goes:

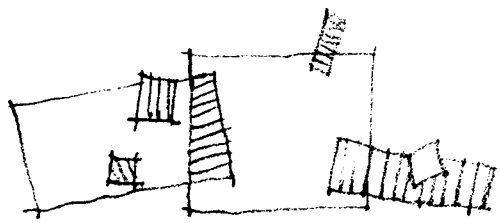
Romantic Collisionism: Charles Moore and Frank Gehry use vernacular or historical precedents and bang their buildings or rooms together with extraordinary skill for romantic purpose. Though I believe both of them are deadly serious, they seem to have fun doing it—the delight part of the "commodity, firmness, and delight" trio is clearly there. Actually this category should be subdivided. Charles Moore (a Dionysian Historical Romantic Collisionist, my partner and personal favorite, of course) pays a lot of attention to context but also makes numerous forays into just about every other group I will mention. That is because he's a Collisionist of style as well as of form. While he has many imitators, none of them seem to do that. Frank Gehry (a Vernacular Constructional Anti-Sentimental Romantic Collisionist) has pried the door open for "youngsters" like Eric Moss or Morphosis or Frederick Fisher in Los Angeles to form splinter groups. All of these people use a mix of representational and abstract forms. There are Collisionists, of course, who are purely abstract, like Richard Meier or Peter Eisenman, who see their white work as a new classicism but are perhaps best called Corbusianic Anti-Sensual Collisionists.



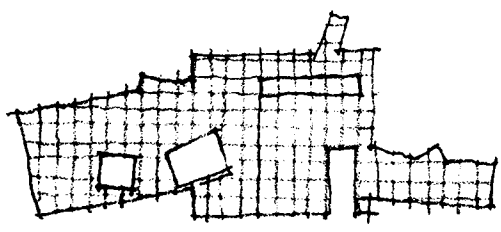
DIONYSIAN COLLISIONISM



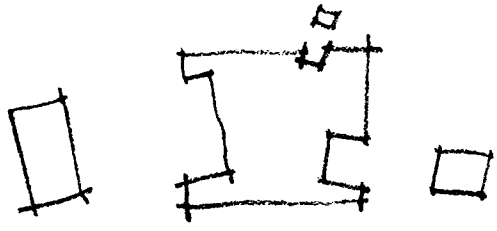
GENERIC COLLISIONISM



CONSTRUCTIONAL COLLISIONISM



ANTI-SENSUAL COLLISIONISM



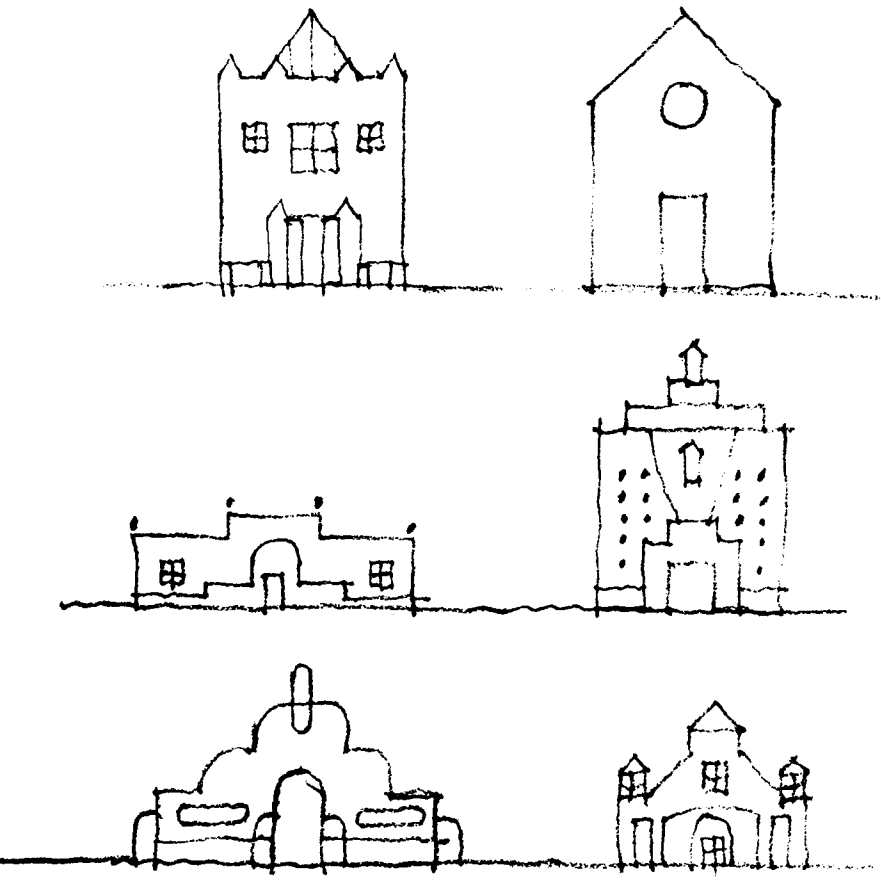
EROSIONISM

Erosionism: The apparent obverse of Collisionism, this is really just a step away (I've seen desparate Collisionists resort to it). Romaldo Giurgola is an I-Kahn-ic Erosionist, Gwathmey Siegel are Classic Corbusianic Voidists. Bohlin/Powell et al. are Romantic Sensate Dentists (they are occasionally also known to do bumps and grinds).

Latent(non)Modernism: Complexity and contradiction live with Venturi, Rauch, & Scott Brown, who are still decorating sheds but also eroding them; in any case, crafting them better and better into buildings that look suspiciously modern these days. So does the work of those early masters of Collision, Hardy Holtzman Pfeiffer.

Postmodern-Formalism (A.K.A. PoMo, Post Mod): The most famous of this largest of groups is Michael Graves, whose plans relive the Beaux-Arts but whose elevations are a consistently inventive abstracted historicism. Other exceptional artists working in this vein include Taft Architects, Helmut Jahn, Cesar Pelli, Stanley Tigerman, Kohn Pedersen Fox, Kliment & Halsband, and of course the godfather, Philip Johnson. Symmetry is very important here. Many not-so-talented imitators of these people are making symmetrical buildings too, perhaps because it seems like an easy way to give a building a sense of order. In fact, I think it's hard, and many lesser imitations will leave us with dreariness.

The Authentics (or the Prehistoric Movement): Robert A. M. Stern is doing his wonderful Hampton houses so they look as though they've been there for 50 or 60 years; Allen Greenberg is doing his



ITURE OF PO-MO SYMMETRY AT WORK

Drawings by Mark Simon, AIA

o they look like they've been there for 00 years. Thomas Beeby is ingeniously oing his so you can't tell when they were one. Some wonders come in small packges—Gerald Allen and Kent Bloomer ave reincarnated art nouveau in a Cenal Park lamppost.

Pandemic Abstract Regionalism: William urnbull in the West, Anthony Predock the Southwest, Graham Gund in Boston, rchitectonica in Miami, Turner Brooks Vermont, some of my friends and partrs elsewhere in New England, and all hicago architects seem very proud of eir roots (occasionally dyed).

Occult High-Tech: Peter deBrettville is e West, Alan Buchsbaum is the East, d Krueck and Olsen are in between oing amazing things with metal, glass, one, or anything they can get wholesale.

Alien Influence: There are certainly forgners who are influencing American chitects profoundly like Collisionists mes Stirling, Hans Hollein, or Arata ozaki, or Post-Kahn-Formalist Mario otta. The Neo-Rationalists like Aldo ossi, O.M. Ungers, or Leon Krier claim e future, implying they have discovered chitecture's truest origins (apparently reco-Roman) and would like all buildg reduced to its archtypal essence. While any architects here write these "Neo-at" Europeans off as being simply overme by de Chirico's nightmare paintings, ey clearly have an influence—(when was e last time you saw—or designed—a ble roof with a round window?). And some very talented American comers like Andrew Batey and Mark Mack or Elizabeth Plater-Zyberk and Andres Duany are taking clues from them. Nevertheless, I suspect they won't play well in America as an all-consuming order. They want churches to look like churches! They're just too moral; after all *we've* learned from Las Vegas. They'll end up as just another style to choose in our catalogues.

So there you have it; it is not a very neat list. In fact it is a damn mess. I do not think we should worry about it, however, and demand that everybody get in line. The last time that happened was during the modern era and, as I noted, I don't think that experiment worked out too well. The highly organized architectures of the past, which we marvel at—those of the Greek and Romans, for instance—were indeed ordered, but by the slow development of cultural tradition, grown organically—not selected in a decade or imposed from without. And that natural development, the unity of architectural style, may occur in our culture sooner or later. If it has come from within, then it will be a good thing. True classicism is not a style. When our culture evolves into a less pluralistic one, so will (and should) our architecture.

Mr. Simon's firm is Centerbrook, formerly Moore Grover Harper, in Essex, Conn. **Mr. Abercrombie** is editor of *Interior Design* and a former senior editor of this magazine.

Stanley Abercrombie: '... architecture has recovered its sense of humor.'

The 1970s and '80s have produced some exceedingly silly buildings and many pretentious ones. If Louis Kahn had lived longer and produced more (he would have been 83 this year), the picture might look different; as it is, seen at close range, the period looks a mess. Even so, the future seems full of promise because of some recent shifts in attitude. There have been at least two or three pretty good developments and one great one.

One of the pretty good ones is that architecture has recovered its sense of humor. Not all the jokes are funny, unfortunately—a price one must expect to pay if one hasn't cracked a smile in 40 years. But in addition to a lot of ponderous "ironic references" there are now some buildings that can really make us smile. Stanley Tigerman and Charles Moore are the great stand-up comics of the lot, but there is also some more gentle humor in the work of James Stirling, Graham Gund, and Frank Gehry.

Another good development is an increased tolerance for variety. Gwathmey Siegel and Richard Meier perform brilliantly within the modern tradition, and Mario Botta continues to find eloquence in Euclidian geometry, others have raced off in every new direction imaginable. The lack of a dominant style may be temporarily discomfiting, but it probably eases the way for the emergence of something new.

It is probably also healthy that architecture has lost some of its missionary zeal. It can still serve social reform as well as it can rapacious development, but we no longer think of architecture primarily as a social instrument. Le Corbusier's "Architecture or Revolution" ultimatum of 1923 is hardly understandable in 1985. Other illusions have faded also: It once seemed that technology and structural engineering, by dictating materials and their efficient disposition, would impose a new discipline, and at times an engineer/magician such as Nervi or Otto has made this possibility seem real. But technology has proved too flexible in its demands to deserve such obedience.

Function, too, is too easily accommodated to be a primary determinant of form. A designer seldom faces a problem for which there is only one possible parti; almost always, there is a number of schemes that can be made to function well. We have returned to the realization that beautiful and meaningful form is not stumbled upon during a search for something else but must be pursued as the architect's chief goal. The new genera-

tion no longer feels embarrassed to explain a design decision on the basis of esthetics.

But the really great thing that has happened is that architecture's amnesia has been cured; we are reacquainted with our past. Robert Venturi's *Complexity and Contradiction in Architecture,* now almost 20 years old, showed us an alternative to modernism's simplicity, but it was also important for making its point with an impressive battery of historical examples; the book helped re-establish the respectability of architectural history.

Even so, we are still a bit selfconscious about our familiarity with past styles and a bit vulgar about flaunting their trappings. But we can expect to become increasingly more comfortable with history, for it is legitimately ours and legitimately relevant, particularly the classical tradition, from which Western architecture will not, cannot, should not even want to escape. What continues to be accessible and useful to us in the classical language, of course, is not its vocabulary but the syntax that organizes these details. It is far easier to mimic a Corinthian capital than it is to exercise principles of hierarchy, subordination, proportion, and inflection, and some architects design now in the hope that only a symbol will suffice for substance. It never will.

We can be confident that architecture will return to enduring principles. It always does. The classical rules are still valid, the current enlightenment about history has opened our eyes to them, and somewhere among the young architects are those who will assimilate and demonstrate them in a convincing new architecture.

We have left the clean, tidy, but uniform little village of modernism, and we have wandered, between cities, in a bewildering suburban sprawl. But we are on our way home. Already the air is clearer, and on the horizon we glimpse again the beauties of Vicenza, Rome, Paestum, and even faraway Karnak.

Cathy Simon: '...we have witnessed a rekindled interest in materials.'

It is a challenging task to consider what an age of pluralism makes available to us. On the one hand, the multiple directions explored over the past 10 years in American architecture seem too various to count, too diverse to categorize, often too superficial to regard as other than fashion. On the other hand, pluralism's investigations have generated suggestive approaches to architectural problems. Some of these are not new but are rooted in the continuum of architecture from past to present. Others, because of our particular relationship to both modernism and history, are unique to our own time.

Right, top to bottom: Daniel Solomon's Glover Street house; Gwathmey Siegel's Westover School addition; Kallman, McKinnell & Wood's American Academy of Arts and Sciences.

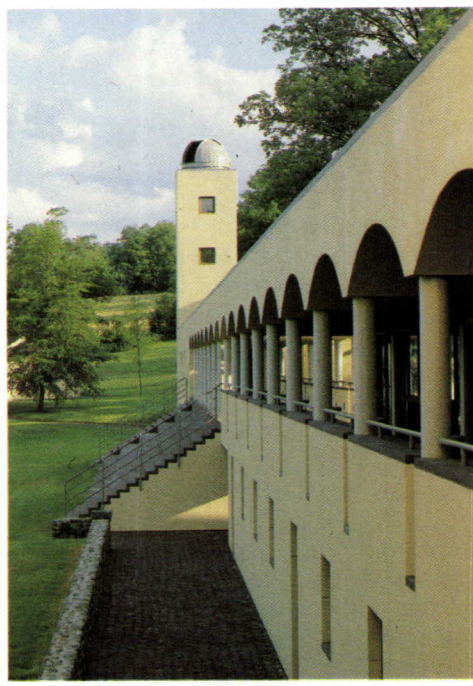
More than at any other point in the 20th century, buildings today can be seen as part of their immediate environment. This is not a simple matter of aligning floors or window heads or matching colors, nor is it a question of applying a pastiche of the architectural vocabulary of the neighboring buildings. Contextualism today implies a serious investigation of site-specific architectural qualities, a commitment to the broader questions of urbanism, urban fabric, scale, and materials. It adheres to the particular placement of the building in both time and space and its multivalent relationships to its context. At its best, contextualism represents a conceptual leap, a focused extension of program and place into a physical object that redefines the meaning of both. Many examples come to mind, such as Daniel Soloman's Glover Street house, Robert Venturi's Wu Hall at Princeton, and Gwathmey Siegel's additions to Theodate Pope Riddle's Westover School.

Precedent has a new importance for us. Buildings are seen not only as specific objects but as part of the continuity of architecture over time. In common practice, architects deal with problems that have been addressed again and again by their predecessors, such as placing a large house in a landscape or building on the corner of a busy city street.

Investigation of precedent offers us two distinctly different kinds of information. The first and most obvious of these concerns the specific building type (if it exists) and its variants in both recent and distant history. If our project is a library, for instance, the past is rich in examples offering insights into both the practical and philosophical aspects of that kind of building. Perhaps more significant, the second is a typological approach to precedent, the analysis and reinterpretation of architectural values separated from issues of function and program. Taft Architects' River Crest Country Club exemplifies this direction (see page 210). Here history informs a building that, in turn, abstracts and reinterprets it.

Over the past 10 years we have witnessed a rekindled interest in materials, their capacity to categorize and enliven architectue, their importance as the vehicle of architectural expression and imagery, their role in place-making. This new materiality extends from the use of very expensive, inlaid marble or granite cladding as symbols of corporate status and wealth to the imaginative use of ordinary







cheap materials in new ways, characterized by Frank Gehry's early adaptation of chain link, or Hardy Holzman Pfeiffer's palette of concrete block in Pingry School (see page 192), or Zimmer Gunzel Frasca's use of terra cotta in their building for the Oregon Health Services University. The rewakened concern for materials has been accompanied by a desire to decorate and elaborate buildings, to move away from the simple diagrammatic planes of modernism toward more patterned, layered, ornamented building surfaces. By using a richer palette of architectural elements than in the recent past, architects have freely transfigured cornices, rustications, roof overhangs, belt courses, and window frames into a new kind of ornament, giving buildings both a sense of historic continuity (detail and scale) and intensified visual interest.

It is their juxtaposition and relationship to architectural modernism that heightens the importance of the significant pluralistic trends described above. These approaches—serious consideration of context, precedent, materials, and ornament—should be looked at in the context of modernist principles of space, structure, and light. Their grounding in the basic modernist lesson of responsibility to the human environment gives them their substance and meaning for architecture today.

In conclusion, two contrasting buildings come to mind as illustrative of the potentials and pitfalls of pluralism. On one hand, Kevin Roche's corporate headquarters for General Foods is designed according to classical principles of axiality, symmetry, and hierarchy. It attempts to float above its man-made lake like the "great castles of the Loire Valley." With its overscaled rotunda and flanking wings, it is meant to symbolize wealth and power. Whereas the great chateaux reflected personal nobility and the complex social and political order of 16th century France, the General Foods building is an inflated, overbearing statement about a huge conglomerate that makes Tang, Dream Whip, and Country Time.

In contrast, the American Academy of Arts and Sciences by Kallman, McKinnell & Wood demonstrates brilliantly how architecture can be invested with meaning through precedent study yet avoid the trappings of eclecticism and fashion characteristic of a more superficial relationship to history. The building itself echoes and reiterates its generating principles in its form, plan, materials, and details. Though clearly specific to its time, it has a timeless quality that stirs our collective memory.

Ms. Simon's firm is Marquis Associates in San Francisco. **Mr. Rankine** is a principal in Cambridge Seven Associates, Cambridge, Mass.

G. W. Terry Rankine: 'Not only was much of our urban building boring...it was happening everywhere.'

Rush seems to be essential to our profession now. We rush our designs. We rush to change one architectural fashion to another. We insist on overpowering our designs with every idea we currently have. We seldom let the place tell us what is needed. And our hyperactivity shows in jangling compositions and lack of relationship in our urban design.

A long time ago, before we started our own office, I was working as a job captain on a number of projects at a New England prep school. The jobs varied from large to small, new construction to renovations, science labs to art studios, theaters to dorms. In the midst of this, the school asked us to convert the lower level of the large chapel into a small contemplative chapel for all denominations. Someone had donated money, so they wanted it quickly. We were asked to produce a design and contract documents in weeks.

After visits to make design proposals and to supervise construction on the other projects, the partner-in-charge and I would go over to the chapel to get the feel of the place. In early morning and again in late afternoon, the sun played patterns with light and shadow across the floor and on walls. The patterns varied with the time of day, the weather, the seasons.

It would have been good to have taken time to watch the light as seasons changed, before working out wall positions, floor patterns, and seating. But we did not have the time. A design was produced by the team, and it was a good one, but I was left with the feeling that it could have been better if we had had the time to see and feel the space in all of its moods.

A chapel for contemplation seemed the last place to rush design. I remembered the Quaker meetings of my boyhood, watching the sun angle change on the floorboards and hearing the crackle and sputter of the fire—little things that made the silence more meaningful and the experience more rewarding.

In the days of the cathedrals, did they not take time to think of shadows on floors and columns? Did they take a year or more to think where the sun would strike, where the windows should be, or how a cloister-garth would relate to a transept? Or were they rushed every bit as much as we are and as a result had to devise quick ways of calculating effect rather than experiencing it?

It is obvious that we cannot return to the past when fashion changes were few. Although major changes seldom occurred, they could be relatively abrupt and wide-ranging. Italianate and classical ideas swept across Europe three and four centuries ago. The suddenness of the change can be seen all over Europe where late Gothic styles were routed before the advancing classicism. Buildings constructed a few years apart in time, and often physically close to each other, were very different in style and approach.

But once a new style was accepted, it seems to have been given time to develop. The Renaissance styles were slowly assimilated into English building, for example, and the resulting Georgian and Adamesque styles were refined for over a hundred years, not only by architects and designers but also—and this must be very important—by the builders and craftsmen as well.

Although return to the past is impossible, perhaps we can learn something from the way that styles were developed. Obviously, circumstances were very different. Previous styles were often what they were because of a very limited access to materials. Georgian bricks were fired from local clays. Limestone and slate came from no great distance.

We can now choose materials from all over the world. We clad our buildings with the thinnest of Italian marble, cover the floors of public spaces with Welsh quarry tile, and use glass and stucco that can come from anywhere.

How can we develop style slowly and with the delight and assurance that comes from knowing and loving materials, in the midst of this abundance? How can we take time to develop quality in architectural language when we are constantly bombarded with new ideas and new fashions? And how can we improve our designs and develop our skills when our backers insist on getting into the ground fast before the price of money increases?

Even in the period of my relatively short lifespan—and I am by no means finished yet—there have been two great abandonments of architectural philosophy, as well as the discarding of many more side trips in style and approach. I started my architectural education within the then-current Beaux-Arts system, studying classical details, Trajan alphabets, and the orders, as well as rigorous courses in building construction, composition, and history, all of this accompanied by a tremendous amount of drawing. This curriculum was interrupted after a year and a half by a stretch in the Navy. When I returned, all was changed. Beaux-Arts had been routed by Bauhaus, and it was as if nothing of classical architecture remained. Even the analysis of architectural composition with the use of contrast, balance, texture, proportion—all the basic esthetics that I had thought applied to everything—was

gone. All our previous work had been abandoned. Everything was thrown out and replaced by function.

In many respects I welcomed this change. During the nights of endless drawings of classical details in the Beaux-Arts period of my life and during the even more boring nights on and off duty in the Navy, I, like many others, had been overwhelmed by Corbusier's books and diagrams, and by the humanitarian attitudes of Gropius. After the Navy, I longed to get on with things, and "modern" architecture suited my mood. I enjoyed problem solving, the analysis of programs, the evaluation of possible solutions, the effects of climate, and the analysis of sites. I liked the way all of these things were analyzed in an orderly progression of steps.

But, luckily for me, I was doing this after the discipline of a classical architectural education. Without thinking, I was applying the laws acquired from the courses on proportion and composition. I knew my history, and I could draw well —or at least I thought I could.

But most of the others were coming to this cold. The new courses were good, and they were very new and very different. The basic first-year design course that I missed—for I jumped back into second year—was excellent and I envied many of the beginning students. Looking around the school, nothing from the old era had survived.

Perhaps the old and the new did not mix well, but surely there was something worth keeping. We had learned some very useful things as we plowed our way through classical analysis. There were rules for proportion that had been established over centuries. There were some beautiful methods for emphasizing entrances and windows with detail and decoration. There were ways of ensuring proper scale. There was balance, contrast, texture, and the use of shadows, decoration, carving, and moldings. Under the new regime our plans worked, the circulation worked, rooms had the right relationship to each other, and we were very, very serious about it all. In retrospect, our subsequent flat, modular elevations were joyless things compared with the richness that had come before.

Now we are returning to decoration, to color, to texture, to some degree of classicism, mannerism, and historical allusions. We are also returning to yet another abandonment of a previous discipline. Once again it seems that we are keen on throwing out everything learned in a very short but intense period of architectural history, a period of design philosophy that lasted only three or so decades—less, if one thinks how short a time it was in accepted usage.

In many respects, it is good that this change has happened. In the 1960s we were very limited in our vocabulary and very solemn. Ponderous elevations with one universal detail wrapped repetitive floor plans. Without doubt we had solved many of the program problems, circulation diagrams were logical, and, if one ignored sun angles, climate, and the amount of fuel needed for heating and cooling, the constructions were efficient. Our client developers loved them and bought and built them like yard goods. We designed them using varying permutations of catalog details, hardware, and materials.

To our surprise, after a few years we discovered that we had painted ourselves into a corner and that all that was available for our use was the universally accepted structural frames, curtain walls and skins, steel studs and gypsum board. Not only was much of our urban building boring and joyless, but it was happening everywhere. All our cities seemed bent on becoming similar. There was little difference in new buildings in New York, Hamburg, San Francisco, or Singapore.

I, for one, now find myself glad that change is with us. To some degree I feel liberated and no longer feel forced and expected to design within a very constricting vocabulary. At the same time, I am very upset that in the process, many now seem convinced that little in the Bauhaus years, as they seem to be called, will be allowed to survive.

Just as it was an appalling waste of talent and ability when we threw out our Beaux-Arts learning in the '20s and '30s, so it is now that we seem determined to let little that is functional survive. And it is perhaps an equal concern that an old constricting vocabulary is being replaced by a new one that also seems limited.

Is it not possible to enjoy fully the enormous breadth of our vocabulary and with great care and intellectual consideration use all that we have learned from the past? It must be possible to use arches, columns, balustrades, and podiums and use them within a functionally planned and well-worked-out circulation system. There must be appropriate materials for each region that give us leads as to style and proportion. Climate must still affect appearance. The logic of our mid-century pragmatism must be able to live with a richer vocabulary both from before and after its single-minded time at the top.

We must be wise when we build in context, taking leads from surrounding scale, color, and proportion. When we have as a gift from the gods a project that must stand alone or dominate its neighbors, we surely must be even more wise. It is not always necessary to overpower everything we do by using everything we have, and especially by using everything that we feel reflects today's shapes and detail.

Architects, when they have built up their background of learning, studying from the past, and analyzing the reasons of, for example, successful proportion or the sense of rightness in great design whether by Palladio or Louis Kahn, are equipped to do much more than follow blindly. Perhaps they need more time to design buildings well. If that is not always possible, perhaps they need time between projects to think design and materials and all of the things that make up great architecture, so that when asked to design quickly, they can with clarity and assurance.

We are in a period of change—change that is greater and quicker than we have known before. And it is happening to all the arts, not only to architecture. In the last 20 years we have traveled beyond our planet. This has allowed us to achieve many things; but two of them, I think, are quite remarkable. One is that with our satellites we can dispense enormous quantities of information around the world with great speed; we all know what each other is doing instantly. The other is that we have seen that the world is a unique and a complete and separate entity. We knew it before, but seeing the photographs from space brought it home to not only scholars and astronomers, but to all of us.

Our systems give informational retrieval to an amazing degree. We can summon to our drawing boards all that is known about historical building and design and all that is happening around the world today. We can get all that we need to know from Doric temples to African huts. As a result, we can play leapfrog with history and geography and, if we allow it, put things together that have little or no real relationship. All is possible.

We need to give all of this time. We should be wise and selective to think our way out of this superabundance with great care. We can do it. We are relatively well-educated. The real need is to be aware of it all but not to rush into half-conceptions that lead us to the unrelated cacophony that seems to be much of modern cities.

Below, R. M. Hunt's Beaux-Arts Columbian Exposition Administration Building.



Courtesy of Prints and Drawings Collection/AIA Foundation

Joseph Giovannini: 'Architecture has become quite literally artistic.'

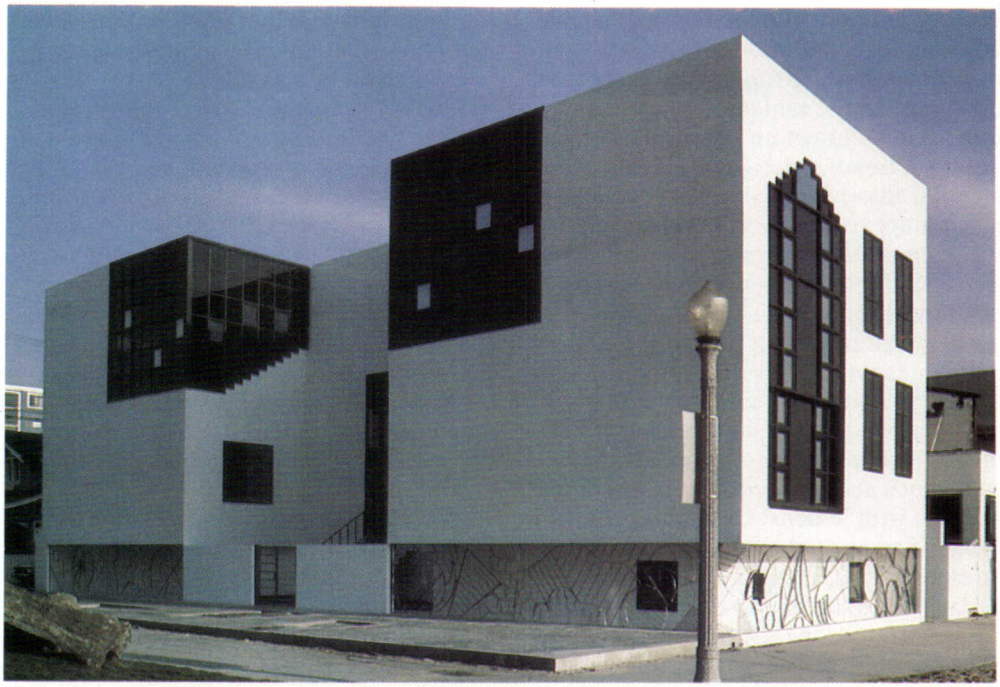
Modernism and postmodernism are no longer an academic debate: Corporate patronage of postmodern design over the last five years has taken it out of academia, legitimizing it with major structures built under marketplace circumstances. American cities like Houston, Chicago, New York, San Francisco, and secondary cities like Knoxville, Louisville, Wilmington, and Stamford all boast imposing buildings that are historicist, symmetrical, decorative, monumental, and rich. Buildings again have weight and again a Roman notion of civitas—their charisma is reinvigorating the city. Just as corporate support of modern architecture after World War II established it as the reigning style, corporate support is again conferring approval on postmodernism. Modernism itself is much invigorated for the competition.

But postmodernism has triggered other changes that are not postmodern; the changes seem to be proliferating and the rate of change accelerating. The search for what a building should look like is leading into sources of images beyond the traditional ones used by architects, even beyond eclecticism. American architecture is no longer either modern or postmodern; some architects are now also looking to graphics, the decorative arts, and art for other images and approaches.

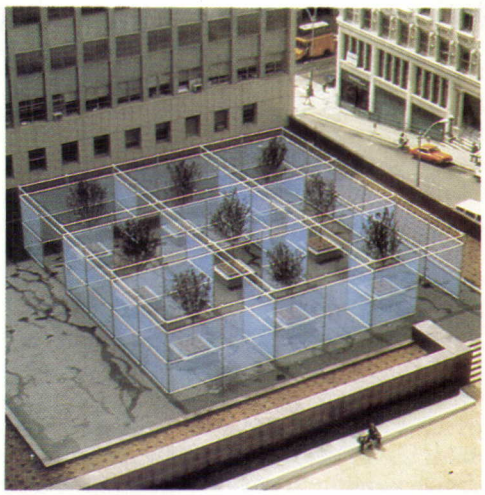
If postmodernism has brought back the wall as an enclosing surface that can be decorated, the modernist skin has also evolved and is now decoratively liberated through the graphic manipulation of surfaces: Hard-edged, colorful graphics now decorate taut building skins. In many office buildings—in cities, office parks, or just off the highway, regardless of context—strips and patterns of color animate the surfaces of buildings that otherwise remain very simple. They might be red or blue dashes across a facade, or alternating bands, or plaid compositions of opaque glass; but whatever the design, it is flat, mechanically drawn and could be on a page. A sculpturally shaped volume does not accept graphics as much as a simple volume, since complex pattern and complex shape compete.

The use of the graphic skin is hardly new. Cesar Pelli was one of the first to explore the skin as independent of the floor slab, giving the skin great freedom from the building. His Mondrianesque surface on the MoMA apartment tower

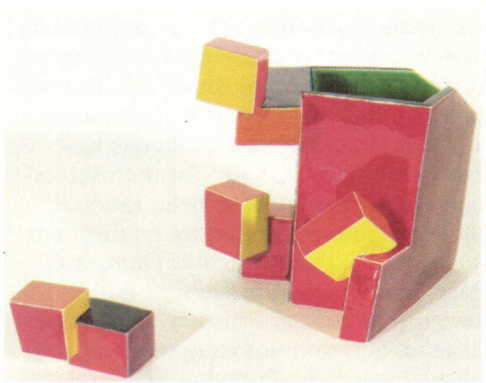
Mr. Giovannini writes about architecture for the New York *Times*.



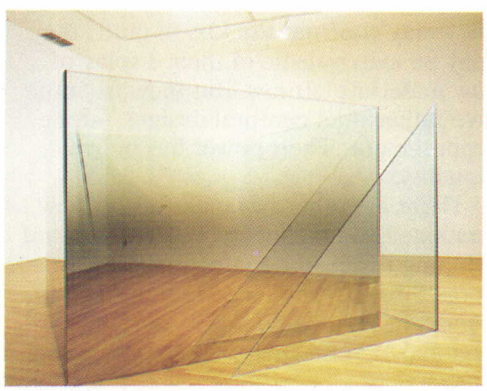
Anne Kresl



Courtesy of Pace Gallery, New York City



Courtesy of Willard Gallery, New York City



Thomas Vinetz

Above, Robert Graham's Doumani house; right, top to bottom, Gehry influences: Robert Irwin's '9 Spaces 9 Trees' at City Plaza in Seattle; Kenneth Price's 'Untitled' of glazed and fired clay; Larry Bell's plate glass sculpture, 'The Cat.'

is one of the most conspicuous applications, but they now abound and are a way out of the design monotony militated by most budgets for speculative office buildings.

Perhaps the most innovative application of graphics to architecture is the flat surface made spatial—Eric Moss's "Petal House" in Los Angeles has broad, flat, colored surfaces that are not confined to a volume, but are in fact many articulate parts. An ephemeral but more extensive example was last summer's Olympics, which was graphic for the first time rather than architectural. The Santa Monica graphics firm Sussman/Prejza, in association with The Jon Jerde Partnership of Los Angeles, used broad sheets of colored fabric, sometimes in uniform colors, sometimes in prints, in three-dimensional ways. Judges' stands, for example, had one colored band as a front apron, parallel to a backdrop and other panels in other colors.

Architecture, it is said, has been the mother of the arts, and certainly of the decorative arts. Modern architecture, for example, came first, and then the Cesca chair and the Corb chaise. Knoll followed architecture that followed function. Today, however, the decorative arts, themselves allied with the fine arts, are inspiring some architects. The quizzical concoctions of Memphis—whether etageres by Ettore Sottsass or ceramics by Peter Shirer—have engendered a vocabulary of imbalanced, clashing, and acidic forms that many architects are using in their architectural

speech. James Stirling tosses improbable colors and shapes into his Stuttgart museum—they are rapid, topical gestures that animate the building even though they have no effect on its organization. Younger, trendier designers—Brian Murphy in California—quote this vocabulary, playing, for example, shifted black-and-white checkerboard grids off sheets of translucent green ornite—they are spot responses, sometimes humorous.

Peter Shirer himself designed two discotheques for the Olympics Villages at UCLA and USC this summer, with colonnades of squiggles, and a small forest of bent exhaust pipes—it is a flirtation with chaos and an environment of energy, and one with lessons. Craig Hodgetts and Ming Fung were able to make architecture out of this idiom in Cookie Express, a roadside cookie hut that splices Russian constructivism, McDonald's, and Peter Shirer ceramics. The project was cited this year by *Progressive Architecture* in its January awards issue.

At its best, buildings inspired by decorative arts are somewhat like Chopin—the decoration has taken over the building and is the architecture itself; the teapot is now a building, and in the right hands it isn't trivial.

For some architects, art and architecture are separate. Despite his longstanding interest in art, Philip Johnson looks to other buildings rather than art as a source of inspiration. Frank Gehry, on the other hand, has looked to such artists as Larry Bell, Ed Moses, Billy Al Bengston, Ken Price, Bob Irwin, and Don Judd, and his buildings reflect their work by exploring architectural transparency, reflections, illusionism, and materials. Some of these artists create works that are environmental; Gehry has simply made the environmental art habitable. Architecture has become quite literally artistic; art is the mother.

It is perhaps because buildings have always to finally account for themselves to gravity that they have been rational, but architecture inspired by art does not acknowledge this necessity. There is no clear line of weight in Gehry's buildings, from top to bottom—his new aerospace museum addition, for example, seems to torque itself free of gravitational pull.

Gehry's buildings may look "cheap"; they may confront the loss of craft; they may be materialistic in their display of raw materials left raw. But they are intuitive rather than cerebral designs—done from the gut. Their power lies in irrationality.

There are other instances of this new irrationality in architecture. The *PA* award winning tower in Leonforte, Sicily, by Jorge Silvetti—similar to buildings conceived by John Hejduk—is, perhaps, a regional or vernacular building, like other postmodern efforts; but it is also a strongly poetic response full of connotations and ambiguities, not at all a neutral object without associations.

Some of the artistic architecture is actually the result of an architect and artist collaborating at an early stage in the formation of a project. Frederick Fisher and the artist Eric Orr, both of Los Angeles, worked together on a powerful renovation of a loft done in downtown Los Angeles, and Fisher says that people who do not know who did what would be hard pressed to tell. Also in Los Angeles, sculptor Robert Graham designed the Doumani house, and a group of artists has done site-specific, house-bound works physically part of the architecture.

In the design competition for a winery in Napa Valley, five pairs of artists and architects collaborated, and the collaboration was more than a token one—the artists did not arrive at an already designed building ex post facto. Environmental artist James Turrell and architect Robert Mangurian produced a building that shapes a hill and affects an entire landscape; there are alignments to the equinoxes and responses to the sun that are not bids for saving energy, but an architecture of metaphysics. The result is a building that commands a landscape shaped to relate to the stars. Head on, it has a posture and directness similar to Queen Hatshepsut's tomb and is more powerful than Michael Graves' and Edward Schmidt's more decorative and finally picturesque winner.

This sort of environmental art dealing with the earth has introduced considerations of a larger order and a very different appeal, setting a precedent for widening architecture's scale and scope. Turrell himself has been working on the Rodan crater in Arizona, incising and shaping its dish for astronomical alignments. He is collaborating with Mangurian on architectural components within the large site. The "intervention" in the dish are creating a physical intermediary between man and something much larger—much like Greek temples that, as Vincent Scully has pointed out, mediated between man and the larger landscape and its meanings. The architectural earth works have a quasi-religious significance, like Egyptian architecture, rooted in the land but aligned to the sky—where the wonder of the earth has been brought to the individual building.

At a building scale, there have been other efforts that achieve the intensity and concentration of religious space. When Mangurian and Hodgetts, as partners, did the Gagosian Gallery and house in Venice, Calif., they created a cylindrical outdoor space that related the house to the sky by a strong vertical axis at the center of the open cylinder. The roof ring at the top of the cylindrical court casts an elliptical shadow on its own circular wall, and that ellipse moves mysteriously around the court as the day progresses. Some of the rigid geometric alignments of the architects Agrest and Gandelsonas have a cryptic quality that suggests special meanings. With strong, uninterrupted walls that contain spaces, the rooms are highly concentrational, with the intensity of religious space.

An architecture of intuition like Frank Gehry's and a metaphysical landscape like James Turrell's are not easily rationalized and taught in school. Unlike the vocabulary of modernism or postmodernism, this is not a language that is readily learned and applied. The risks are great; only the enormously gifted need draw.

American architecture seems to be emerging from the style of eclecticism in which it is possible to pluck a style out of a book and apply it on a facade. It seems, now, to be entering a period of a less style-oriented pluralism, one inspired not by different, out-of-context historical styles but by different disciplines altogether.

It is an exciting period.

Gerald Allen: 'The mid-1980s discovery...is landscape design.'

I recently overheard two eminent critics discussing the history of modern art. "When," asked one, "did modern art actually begin?" "In 1815," replied the other, "more or less." "Right," said the first.

At the time it was a pleasant surprise to hear two people who knew what they were talking about agree so precisely on a question whose answer I would have thought a good deal more complex. But as I think about it now, what pleases me even more is this: If I was surprised, think how surprised a person living in 1815 would have been. Did any student painter rush into his master's studio sometime in, say, July of that year shouting, "Modern art just started!"? That we have no record of such an event is understandable, since even though the birth of modern art seemed to my two friends to have been a definite historical occurrence, it actually was, when it began to happen 170 years ago, no more than a few faint and uncertain signals—intelligible, if they were intelligible at all, to only the most prescient and the most attentive observers.

Mr. Allen is an architect who practices in New York City. This article is based on a lecture given at the school of design at North Carolina State University, where he has recently been a visiting critic.

The signals were nonetheless really there. One of them was an increasing interest in Gothic, not just the then-familiar "Gothick" of the 18th century revivals, but "real" Gothic architecture from the Middle Ages. From a close inspection of it, the concept of "authentic" construction began to emerge—"true" construction, as Pugin and later Ruskin and Viollet-le-Duc were to think of it. Such a concept led by extension to the notion that materials have a truth of their own, and so do the ways—by hand, for instance, or by machine technology—in which they are produced. It also led by extension to the notion of the truth of the "impression" made by the light reflected from these materials on the human eye and brain. All of these ideas have figured prominently in 20th century theories of art and architecture, and they still do, of course, today.

But back in 1815 their beginnings were still nothing more than a few apparently random phenomena in a cluttered array of events and beliefs, of facts and allegations, opinions and contradictions—not just about art, of course, but about war, peace, wealth, poverty, and all other subjects with which people routinely concern themselves.

It is therefore worthwhile to note that, at least in the actual living of it, 1815 was in all probability—if you will forgive me for using the hackneyed phrase—a somewhat "pluralistic" year. So, in just the same sense, were all of the years before it, and all the ones since.

I suspect that major ethical features of any era, things that are enormously easier to see in retrospect than at the time, come in at least two varieties. An example of one is our case of early modern art, something of which there are at first only hints and flickers in various quarters, but hints and flickers that go on increasing, ultimately to coalesce and become coherent beliefs commonly held. A second and perhaps even more elusive sort of feature is, in essence, a matured version of the first: those beliefs that are so generally held that they no longer seem optional. Indeed at times they no longer seem even worth mention; instead they have become transparent, like a lens through which we more or less commonly view the world. These are society's version of those unconscious patterns of behavior in individual people that are often so maddeningly obvious to everyone else but altogether invisible to one's self.

So our own epoch, here in the United States in 1985, naturally seems pluralistic as we try to live through it. But like other times it must have scattered about in it nascent suggestions of important new patterns of belief that will fully emerge only later. Also our time must most assuredly have certain broad areas of consensus, of deeply shared beliefs as obvious as the noses on our faces and as unlikely to be particularly noticed by us.



Timothy Hursley/The Arkansas Office

Gerald Allen's Cherry Hill Concourse beside Central Park Lake in New York City.

In our recent history these commonly shared beliefs, whatever they may be, have been especially unapparent. This is because for the past decade the pluralism that was a matter of daily course in other times became, in our own time, an actual doctrine that was aggressively proclaimed and aspired to. Doing this was doubtless an understandably human response to a previous decade's bitter disagreements over fundamental matters of individual and collective purpose. The doctrine of pluralism, which permitted the peaceful coexistence of a number of different points of view, was an obvious solution.

It always did, however, drag along with it one nagging question, which has continued to nag as time has gone on: Did this attitude that we seem to have adopted as a cultural ideal represent a noble victory after previous ethical struggles or was it in reality only a somewhat ignoble truce? Has our proud advocacy of it been the expression of a laudable, liberal, and tolerant ideal for society, or is it little more than a fearful avoidance of the tough task of actually deciding for ourselves what and who we really are?

I, for one, happen to believe that our nation has an identity, just as a family of separate individuals has a shared identity. It may not be readily apparent, and it may not surface of its own accord, but I believe that with a concerted effort the identity of our national family can really be grasped. And if it can be grasped, it can be thought about critically, affirmed, and corrected. And if it can be thought about, affirmed, and corrected, then our architecture can and should depict it.

A pluralism that masquerades as tolerance while letting us avoid the task of deciding and depicting who we are seems to me a pluralism that is suspect. On the other hand, it does have to be acknowledged that one of the problems of making decisions of any kind is that in so doing we run the risk of making bad mistakes. "There is a solution to every problem," H. L. Mencken is said to have said, "quick, easy, and wrong." This is a fact that greatly preoccupied, for instance, Prince Hamlet but that so far does not appear to have even dawned on the Rev. Falwell, to his and, in my opinion, our culture's disadvantage. I am no theologian, but it does seem to me that a rigid morality based on one group's interpretation of holy writ is, literally, prejudiced, in that it judges objective circumstance on the basis of preconceived and inauthentic data. As an architect, I am not convinced that making buildings based rigidly on Pythagorean formulas or on classical dogmas—or always (the current fad) with square windows—is in principle much different.

Leaving aside the Falwellian dilemma, we can still ask how, at least in architecture, we can make buildings that rise to the challenge of depicting who and what we collectively are and that do this in a nonprejudicial way on the basis of authentic data? I cannot, of course, claim to know the answer to so bold a question. But I do at least have one modest suggestion: learn from landscape.

The subject of landscape is now, of

course, all the rage in almost every architectural quarter, having the kind of status in the mid-1980s that historicism, structural expressionism, or vernacularism possessed in earlier stages in the evolution of design trends. So to talk about a subject that is currently of such moment, it would doubtless be only prudent to begin simply by asking what it is.

What, then, is landscape? Our modern word "landscape" comes from the late Middle English words "lands," which means "land," and "skip," which apparently in this context means "shape." So landscape probably means "land-shape" or "the shape of the land." I actually slightly prefer "the *lay* of the land," which has the ability to imply, correctly as we shall see, a human situation as well as a topographical configuration.

Landscape, as it is currently discussed in architectural circles, seems actually to be two basically different things. The first is a mainly descriptive and analytical discipline; the second is the more traditional design discipline as practiced by architects and landscape architects.

The descriptive and analytical discipline—sometimes called "cultural landscape"—is perhaps best defined in geographers' terms. One of the basic branches of geography is "physical" geography, the study of the physical earth and the natural processes that operate on it. Distinct from physical geography is "human" geography, the study of the earth as modified by people. Human geography is thus a very inclusive subject, which, of course, accounts for a large part of its appeal. It is the study of people through the study of the shapes people have made across the face of the world, and thus it potentially coalesces with human history itself, since it is hard to think of many significant human acts that, sooner or later, did not result in some physical modification to the earth. In practice, of course, human geographers focus primarily on the more obvious modifications like fields, roads, dams, bridges, towns, and, of course, buildings. Human geography is, as I understand it, virtually synonymous with the descriptive and analytical version of landscape that is sometimes called "cultural landscape."

That this kind of landscape study has come so vividly to the attention of architects at this point seems the more or less direct result of the work and personality of one man, J. B. Jackson. As editor of *Landscape* magazine and as a teacher at Harvard and Berkeley, Jackson long ago had an early and, I suspect, radical influence on several important American architects—among them Charles Moore and Robert Venturi. But it was only in 1980 with the publication of *The Necessity for Ruins,* a collection of masterful and elegant short essays, that his work became really widely known. The book is now more or less required reading in many schools.

One of the more obvious features of the study of human geography as Jackson and many other distinguished practitioners present it is simply that it is so interesting, both to read about and ultimately to learn to do oneself. And the more one becomes intrigued by it, the more exciting becomes the process of unraveling whole skeins of meaning from the most unprepossessing of physical clues.

However involved this pursuit may become, though, it is in fact based on a single quite simple axiom. This is that the physical configuration of the man-made world—any part of it, not just high-style architecture or consciously designed gardens—can be observed in the same way that a chronicle of political or social events can be read, and that the result will be found to have human meaning.

This, like many other axioms, sounds at first so flat-footed and so obvious as to seem almost not worth mentioning. Its truth, though, is elaborated in its corollaries.

"Architects," the landscape architect Lester Collins recently noted, "spend much too much time looking at their drawings and not enough time looking out the window." A first corollary of human geography is that the physical world and its human implications can best be understood in the first instance not by speculating about them but by simply observing them.

A second corollary is that a real understanding of the physical world will only come from observing the whole of it, not just the selected parts that may happen to appeal to us. All of the physical world is deemed relevant, or, as Peirce Lewis, the Pennsylvania State University geographer, says, "there are no uninteresting landscapes."

A third corollary is that in looking carefully at all aspects of the physical world, we will find ourselves extending our views not only outward in space but also backward in time. We will be observing the past as we observe the present, for in almost any given human landscape there are remnants of layers and layers of previous landscapes, hinting therefore not just of what is, but also of the many other things that once were.

A final elaboration of the basic axiom of human geography, scientific in spirit, is really an amalgamation of all the rest. Earlier I claimed that our collective cultural identities can reasonably be grasped and understood and that it is architecture's purpose to represent them. The question was then raised of what kind of data architecture will use in making such a representation. The fourth corollary of human geography, the corollary of authenticity, answers this question. Antithetical to prejudice and preconception, it holds that what is authentic is what can be observed objectively. Conversely, it implies that what cannot be observed objectively is, if not inauthentic, at least questionable.

The second of the two basically different kinds of landscape that I mentioned—landscape design—is today of intense interest to many architects who feel it is a subject of vital importance, who avidly study its history, and who assert somewhat tactlessly that its essence is something with which the actual profession of landscape architecture has somehow lost touch.

Architects, like everyone else, need every so often to feel that they have discovered something new. The mid-1980s discovery, it seems to me, is landscape design, and in many ways it is not so much a discovery as it is a somewhat new way of reformulating old and enduring concerns. I mean this in no disparaging way: that the concerns are old and enduring means only that they are significant and difficult to solve; that landscape design is a way of reformulating them means only that architects have discovered a way to introduce new zest into a traditionally important pursuit.

The pursuit, quite simply, is of a way of understanding, then making, the connection between individual buildings and the rest of the world. The geographer Peirce Lewis has suggested that architects could better improve the world by paying close attention to two things: centers and edges. When he says this he seems to be implying that architects have on the whole done somewhat better at the former than at the latter, and I suspect few would disagree. Learning from landscape design is meant to be a way of redressing this imbalance.

In the process it offers some further appealing insights, the first of which is this: Once an architect's concerns have been expanded beyond the perimeters of an individual building to the edges of its site, then there is the further hope that they may be expanded yet further still. Geographers use the distinction between "site" and "situation" to characterize this further expansion. "Site" is used when describing conditions within a building's property lines. "Situation," by contrast, is used to describe all the conditions beyond, both physical and otherwise, that have an impact on the site, and also all of the conditions of the site that have an impact on the surroundings.

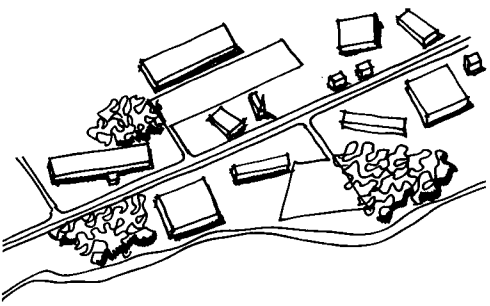
A second insight provided by landscape design is that there is a variety of ways, stylistic as well as morphological, to solve a design problem and that no particular onus need attach to choosing freely among the various options in response to the particular situation at hand. This is be-

cause landscape design seems traditionally to have been somewhat less fervently doctrinaire about its methods, and somewhat more accommodatingly circumstantial, than architecture.

Still another insight, in reality just a plain fact, is that it is difficult if not impossible for a landscape design to be an object, but relatively easy for it to be a space. As a space, it is something that in order to be understood needs to be moved through and experienced in time. The experience of landscape tends to be actual. Idealizing and abstraction are discouraged.

Earlier I noted that the kind of pluralism that masquerades as tolerance while letting us avoid the task of deciding and depicting who we are is a pluralism that is highly suspect. Let me conclude by mentioning a kind of pluralism that seems to me not suspect at all and instead seems truly tolerant: It is the kind just implied in the descriptions of both kinds of landscape disciplines—the kind that focuses on actual experience and on what can be objectively observed, regarding them as authentic; the kind that extends outwards from a physical site to a human situation; and the kind that, with a new kind of catholicity, searches outward in space and backward in time for authentic clues as to what we are.

Robert Geddes: '...the greening of America is part of a new urbanism.'



It is not the quality of individual buildings that is at issue. Many are brilliantly designed. But, separated and scattered in both city and countryside, they remind me of a Great Jersey Train Wreck, a fragmented hodgepodge of the arrogantly assertive, the excessively private, and the exquisitely disordered. The problem goes far beyond different architects playing different tunes at different tempos. It goes beyond their playing different instruments: two violins, three trumpets, a piccolo, and two drums. Not even Mozart could draw harmony, let alone coherence, from such a collection.

Nevertheless, this cacophony may be misleading, drowning out a small chorus of dismayed but dedicated architects. I believe there is a growing body of architectural thought that, surmounting the adulation for the single flamboyant building, is once again paying attention to larger concerns: to the historic organization of cities, to landscapes, to streets, to continuities.

The new value placed on the continuity of the street is absolutely clear. Once, Le Corbusier wrote a chapter on "The Death of the Street." The modernist sensibility focused on the free flowing continuity of open spaces, not on the continuous street. Today, most of us are convinced that the street is a fundamental design element in cities. In that respect, Jane Jacobs was right; but she was more sociological than architectural. Today, we are again engaged in the design of many different kinds of streets—some picturesque and medieval, some geometric and almost baroque—to enliven our cities. Now, I believe everyone will agree with me: Great streets make great cities.

I find evidence of the emergence of this new sensibility, this new vitality, everywhere. It is particularly striking in Philadelphia, which has had a history of self-awareness dating back to William Penn's original plan in 1683 and to the 1960s, when Edmund Bacon's Center City plan was presented to the AIA convention. There is a very large contrast between those days and now. With our new sensibility, architects today would design Penn Center and Society Hill far differently. For example, many of us are now speculating about the scale and appropriateness, of Society Hill towers. Would they have been better scaled to the riverfront itself? Why are they standing up, when it is possible that they could be lying down on their sides, harmonizing with the scale of their neighbors?

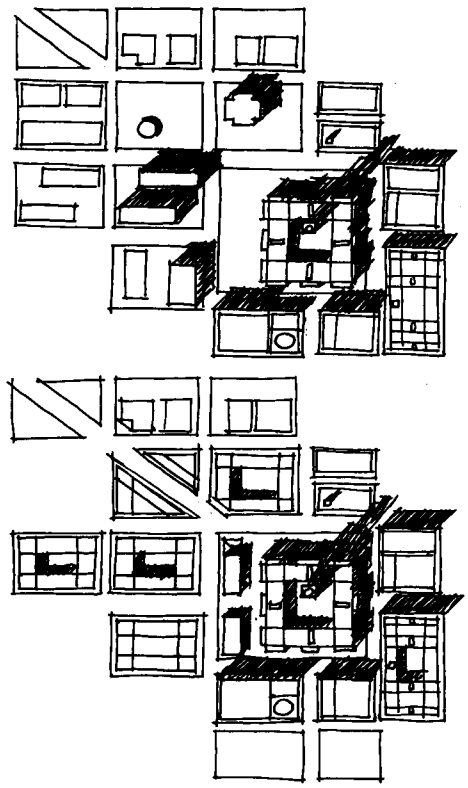
A similar respect for the continuity of buildings would rearrange the first blocks of the 1950s Penn Center so that, instead of having discrete buildings with space flowing around them in an ambiguous relationship, architects today would organize the structures and spaces along the streets and around an open courtyard or atrium, echoing the plan of D. J. Burnham's 1902 John Wanamaker store across the square.

The Municipal Services Building provides still another example of revisionist perspectives. In the 1960s, this annex to City Hall won the top award in the *Progressive Architecture* design competition. It features a free-standing, Greek Cross tower plan. Such an approach would be unthinkable today; the building competes directly with City Hall and stands apart from its surroundings. Contemporary architects, whatever their favored characters and convictions, would design the Municipal Services Building as part of a civic wall enclosing and enhancing City Hall.

I know first-hand that these are not just abstract issues or wishful thinking because, as fate would have it, the Philadelphia City Planning Commission has retained Geddes Brecher Qualls Cunningham's Robert Brown and me as the urban design consultants for its new Center City plan, scheduled for completion by the end of this year. Our work will stress both change and continuity, neighborhoods as well as business, large scale form and small scale detail. The new plan will be designed to conserve as well as to develop the now historical Bacon plan. It will, however, also bring forth the new possibilities that are emerging in architectural and social thought today.

Philadelphia's enlightened urban consciousness is part of a widespread urban sensitivity to street walls, streets, and urban surroundings, which is now matched by a newfound respect for the relationship between buildings and landscape. Until recently, most modern buildings were designed to contrast with the surrounding landscape, whether naturalistic or pastoral. Many of today's architects are as interested in the landscape being a formal corollary rather than a contrasting setting. Twentieth century architects are profoundly interested in French and Italian 16th and 17th century gardens. The photographs of Ronchamp that used to serve as pinups in architectural offices have

Left, 'Great Jersey Train Wreck'; below, Philadelphia's City Hall area as it is, and how it might be redesigned, bottom.



Drawings by Robert Geddes, FAIA

Mr. Geddes is a design partner of the Philadelphia-Princeton firm Geddes Brecher Qualls Cunningham.

been replaced recently by postcards of Vaux le Vicomte.

Moreover, architects are again taking on design responsibility for large-scale landscapes. For example, I have had a wonderful time designing Liberty State Park, the new western shore of New York inner harbor, and Robert Venturi has designed the park to be built on top of Westway, the highway projected for New York City's waterfront. Moreover, in many ways, architects are bringing the landscape of the street to the indoors—into midblock arcades, atriums, and courtyards. In working with both land and buildings, a large body of American architects has moved to close the gap that opened in the 19th century between landscape architecture and architecture.

Today, the greening of America is part of a new urbanism. Nature is not only the setting but the source of our ideas for buildings and cities. The garden has always been a critical model. Even when individual buildings are cacophonous, there is a profound search underway. Architects have learned through actual experience that Le Corbusier's high density, vertical garden city is as flawed a model as Frank Lloyd Wright's low-density, sprawling, uncentered Broadacre City.

But, in our metropolitan landscapes, I must admit that the situation seems less than encouraging. There is little or no public intention to shape an order. The Route 1 corridor outside of Princeton is a prime example of the Jersey Train Wreck. Recently, even here there is a struggle to find ways to grapple with the wreckage. A bill now before the New Jersey Legislature would establish the equivalent of a Coastal Management Zone to oversee the New Jersey corridor as carefully as has been done for the Pine Barrens.

Finally, a welcome pluralism has emerged among architects involved with cities. Just as modern architecture has been enriched by an understanding of history, so alternate models of urbanism are being considered. A close look is being taken at the way streets and cities were composed in the 19th century. Hegeman and Peets' *Civic Art* is the bible, again. The portfolios of McKim, Mead & White are being looked at as urbanistic works, elements of the city. Both the Greek agora and the Roman forum are seen as formal possibilities for public life. Aldo Rossi's *The Architecture of the City,* a book that draws strength from the rich inheritance of European urbanism, is exerting a powerful influence. There is a new and welcome awareness of how cities grow incrementally, acquiring their own consciousness in memory, engaged in a fascinating but endless struggle between the particular and the universal, the individual and the collective, the private and the public.

Charles W. Moore: '...complexity...becomes the order of the day.'

I sat down to write an essay saying that I did not see any new directions coming out of the long cacophony of the present excitements, but I ended up realizing that I did, and do, see a new direction—and that that direction is complexity; so this piece becomes a plea for complexity. We continue, I think, to look for the simple and to believe that a time is coming when the multiple voices that surround us will coalesce into one great ringing harmonious chorus. I think we fool ourselves. We fool ourselves because we are used to the simple, the pure forms that Le Corbusier wrote so eloquently about in *Vers une Architecture.* The simplicity did not seem to affect Le Corbusier of Ronchamp and after, but it did certainly afflict our cities and the minds of architects.

For all the years that I was growing up, "order" was the goal, and architects frequently bragged that they had achieved it by leaving out everything that did not fit. Frank Lloyd Wright noted that genuine arrogance was more becoming than false modesty. I think it has come to our attention by this time that genuine complexity is more becoming than false simplicity, the kind that masks the complexities of a house and private lives in a highrise condominium behind matching shades, so that we might conclude that a condominium building is the branch office of some insurance company headquartered in Amsterdam.

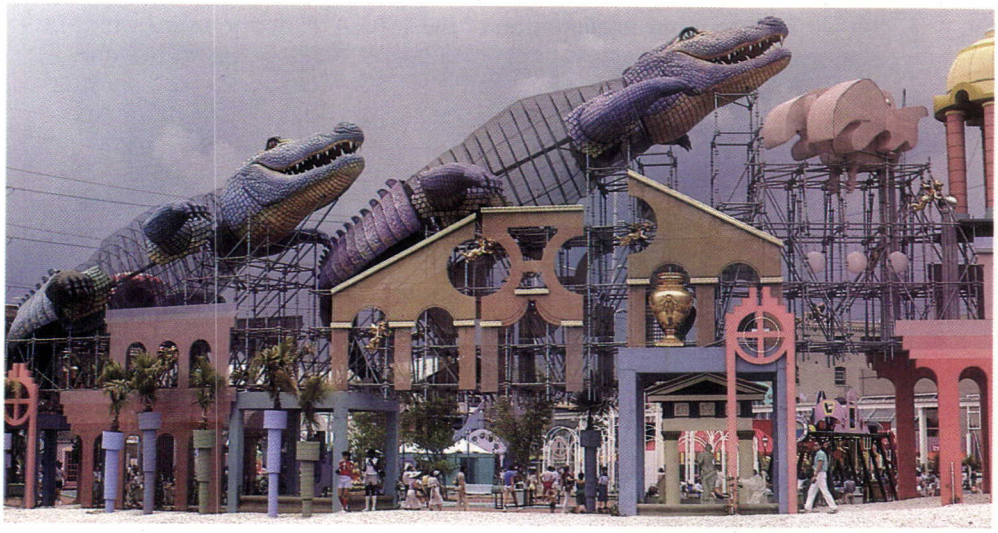
Almost 20 years ago, Robert Venturi wrote stirringly about complexity and contradiction; even before that Bucky Fuller pointed out, in one of his most interesting images, that it is not a simple visible world anymore. Fuller thought perhaps the last men to be in full control of others were the naval officers of any time before World War I. Until then, they could tell their men what to do, could see whether it had been done, and generally, until they got too old, in a pinch, do it themselves. Since World War I, Fuller points out, much of our world has gone underground, where it gets to be far more complex than previously. A naval officer commands men, and now women, who are adept at specialities of which he knows far less than they, and he has to rule his little world out of a fairly frightening species of ignorance.

Unquestionably, most of the things on this planet that we admire are the product of simpler times. We, by now mostly, all admire Georgian houses, which speak of what Louis Kahn would have called an "area of human agreement." When all the buildings in a city could be variations on a theme, rich variations agreeing with each other about all the general principles, even a Victorian "Battle of the Styles," however the historical periods may vary, is representative of a highly discernible framework for architects doing battle on a known field with rules and enthusiasms, it seems from here, clear to everyone. Many of us expect that what we all admire about Georgian agreement, or even Victorian strife, will be repeated in the period just ahead. I think not. The image that the boys (and a few girls) "are just playing around" and will shortly return to their senses, not all their senses, God forbid, in particular, not that sense of order made simple that is our inheritance from the years after World War II. That image, I submit, is a false one. I do not have an impressive record as a seer, but it seems to me possible—even likely—and by no means a cause for sadness, that coalescence around a common theme may never occur again (except locally) in our vast country. The past is already gone.

There was a story that went around Berkeley early in the '60s about a group of architects who had come as part of a large project to have their minds and techniques recorded and analyzed. They were given a set of colors and asked to arrange them on a field. One by one they showed their arrangements until one of the most famous among them, it is said, proudly showed his composition, from which everything except black and white had been expunged. Everyone gasped. He thought he had won until an even more famous architect showed his composition—all white. In the '50s we thrilled to Stravinsky's *Poetics of Music* in which the point was made that the more skilled, more directed, more moved the artist, the more strictly he limited himself, so as to make more with less.

But since Venturi served as the harbinger of a new time, praising complexity and messy vitality, that earlier notion of the artist, at least the architect/artist, as someone who withdraws from the complexity of the world and limits himself to just a few pieces, is gone. Joe Esherick propounded an image some years before Venturi's book came out, when first all eyes had been turned toward computers, that a factory run by a computer—let us suppose it's miles long—would not turn out a set of products all the same, as a pre-technological factory might, but could, certainly should, produce, every few inches along its length, a product different from all the others, in which complexity, and not old-fashioned order, becomes the order of the day.

I can't resist a plug here for our own Wonderwall at last year's New Orleans World's Fair. It is gone now, but I remain proud of it, for its very complexity. It



was frivolous in purpose, in a sense, meant not for the ages but for a summer's fair, half a mile long, thin and not very expensive. But it was enormously useful, I believe, in its urban impact; for along its great length it pulled many things together. It served as a spine for the pedestrian fairgrounds. Kent Bloomer and I, excited by it, wondering why we were excited by it, engaged in speculation (started, I think, by Kent) that the reason that it worked as a spine, a piece of city that pulled a great many other pieces of city together, was precisely because it was not simple but was complex, almost to the point of apparent chaos, but not quite. Complexity (and I know many would disagree), gave the whole ephemeral, probably frivolous thing a strength and usefulness, a kind of reality.

The search for the real is certainly a part of the turmoil of our times. I think if I had one award to give for work in recent years that builds in what is there, what exists, what is real, and keeps and enhances its realness, it would be to the Pike Place Market in Seattle (page 274), which manages to be new and complex without killing the complex authenticity of what was there. In a time when refurbishing, addressing the new world, too often means the covering of something unique with a set of altogether predictable boutiques, the Pike Place Market stands out as the shining light.

The thing about boutiques is that there seems always to be a slick, predictable part in which one cannot help but sense the designer's disbelief, perhaps a certain heartslickness. If there were a style coming out of all this, the boutiques suggest to us Californians, or former Californians anyway, that we are dealing in the Aloe Vera style, a kind of architectural application that heals the hurts and smooths off the sharp edges of our urban scene and makes it all smooth. But I like to think, or at least I like to hope, fervently, that we are not heading for the Aloe Vera style but are going to keep right on making a wider and wider variety of buildings and cities, more and more complex, full of surprises, exciting and different, one from the other.

Mr. Moore is affiliated with several firms in the country and teaches at UCLA and the University of Texas, Austin. **Mr. Logan** is a principal of ELS Design Group, Berkeley, Calif.

Donn Logan: 'The value of a building will be its perceived inevitability.'

The last decade has provided us with some of the silliest and most self-indulgent designs that have ever been seen, as well as some of the most circuitous reasoning that has ever been written (or translated from Italian) to justify the designs. There is plenty to be pessimistic about, and one could dwell on the architecturally "half-empty" cup. I prefer to optimistically assess the half that is full of ideas and themes that bear more than passing interest. So, what current directions will inspire us a generation from now? I see three major themes that are worth perpetuating.

Back to basics: One of the healthiest trends in recent years has been a return to basics. This direction says it is only necessary to build well and thoughtfully. In the hands of a talented designer, a straightforward, problem-solving and environmental approach can yield buildings with timeless qualities that still meet current notions of style and appropriateness.

The Bay Region tradition, which successfully exploited this attitude many years ago, can still produce works that make us take notice. The spirit of Maybeck and Wurster can be seen, for instance, in the recently completed Monterey Bay Aquarium (Esherick, Homsey, Dodge, & Davis), whose external modesty belies its dramatic internal function. In other parts of the country, buildings like the American Academy of Arts and Sciences (Kallman, McKinnell & Wood) and the Dade County Cultural Center (Johnson/Burgee) promise to be important additions to the built environment for generations to come. The Gainesway Farm in Lexington, Ky., (Theodore Ceraldi) and the St. Matthews Church in Pacific Palisades, Calif., (Moore Ruble Yudell) offer qualities of directness in the manipulation of form and space that will never be dated.

However, the back to basics attitude can become a cliché when taken to extremes. For example, the recent spate of king post trusses and small square windows used decoratively and casually can be just as affected as the more exuberant excesses of postmodernism. Few building programs can be rationalized into a woodcutter's hut.

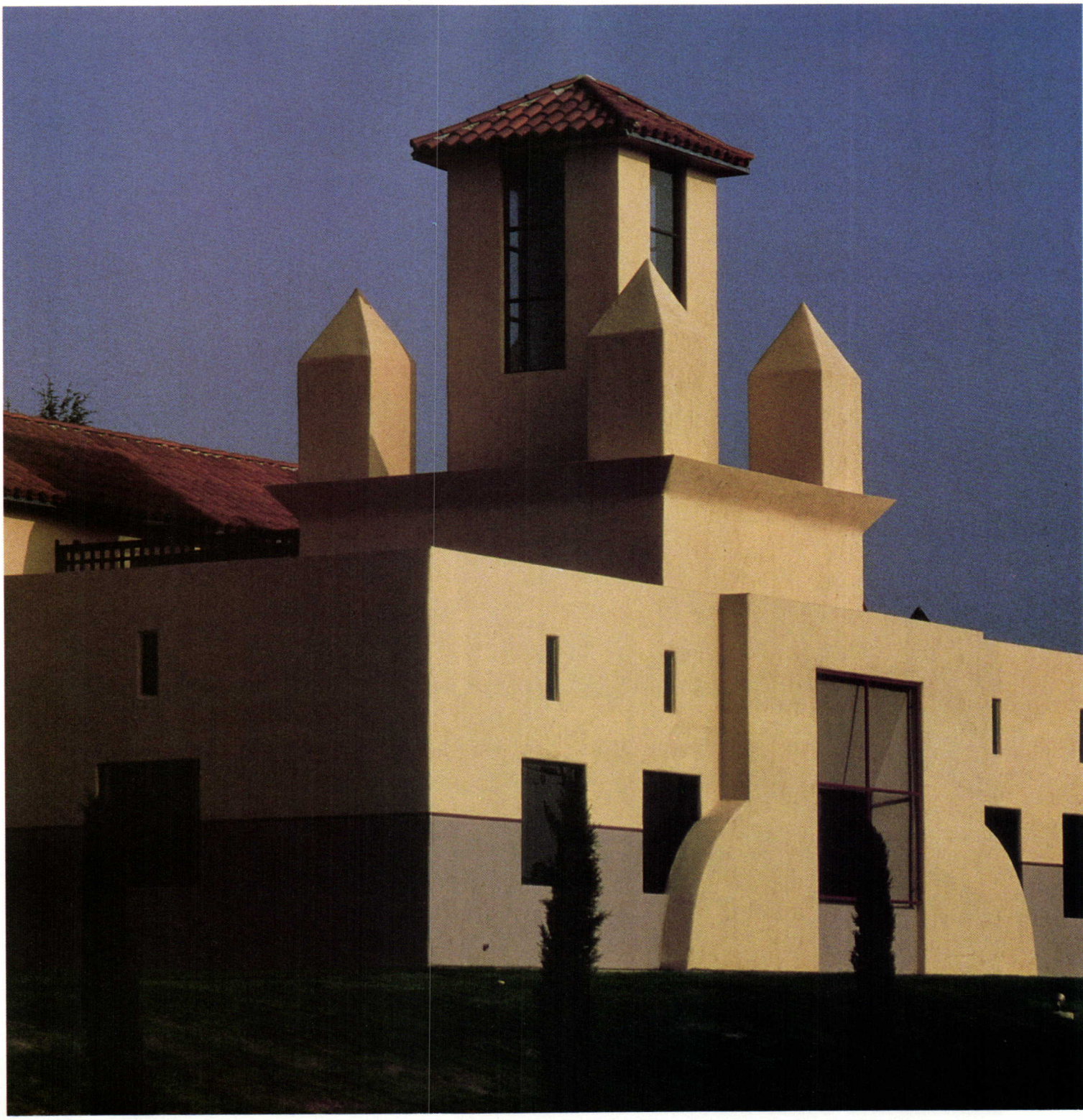
Technological modernism: The second major theme that continues to have currency is the high-tech solution. The British remain more entranced with this concept than most American practitioners, to the extent of using it inappropriately as a cosmetic look rather than an essence. But for certain assembly type and other long span structures, American architects and their engineer collaborators have been masters at producing structurally expressive works of beauty and utility. A sublime example is the Haj Terminal in Jeddah, Saudi Arabia, by Skidmore, Owings & Merrill.

Expressive modernism: The third theme may well be the most important and ubiquitous direction. What I call "expressive modernism" produces buildings that are more rich, perhaps more decorated, while keeping their roots in the functional tradition of the modern movement. While postmodernism in its many forms has helped to move many designers into a more expressive mode, it cannot take the credit for the beginnings of "expressive modernism." In Europe, we have the examples of Alvar Aalto and even of Le Corbusier in setting the stage. In more recent times, the work of Ralph Erskine, Herman Hertzberger, and the early James Stirling has stretched the limits of the doctrinaire International Style. In the United States, Louis Kahn showed us that a recognition of history and a concern for substance could result in powerful buildings with contemporary expressions that transcend shallow architectural fashion.

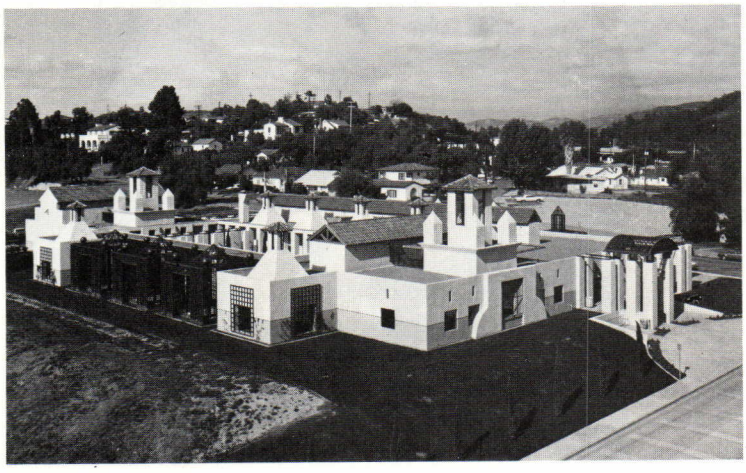
My prediction is that expressive modernism will ultimately be the dominant attitude growing out of the pluralism that now prevails. It may be too early to tell which current works will lead the way for this direction. However, the single recent building that embodies these qualities for me is Hans Hollein's Municipal Museum in West Germany. Unfortunately, it is not

continued on page 312

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Michael Graves' San Juan Capistrano Library at first seems casually planned but is in fact rigorously organized on at least 20 axes, indoors and out, with a colonnaded, open-air atrium at its center. Projecting from two facades and providing elevations abundant in form and shadow are reading nooks, some enclosed and others merely lathe structures mimicking the enclosed forms.

As rich in organization as a small city, the 14,000-square-foot library is as comfortable in scale as a private house, observed John Pastier in last year's annual. Through carefully differentiated spaces, it "creates a series of internalized worlds and private experiences," he wrote, by drawing on "the imagery and spatial sensibilities of earlier periods to create a setting that is an effective inducement to read, or at least to browse." In a similar vein, the jury remarked on the "masterful transformation of the Spanish mission vernacular into a modern composition that makes a visit to the library a delightful experience."

© Steve Rosenthal

Like the Capistrano library, the Charles Shipman Payson building of the Portland Museum of Art is distinguished by ingeniously organized, humanely scaled, varied spaces. In the museum, by Henry N. Cobb, FAIA, of I. M. Pei & Partners, "natural light from domed, octagonal clerestories is combined with artificial light with great effect, flawlessly illuminating the art and creating rooms that draw the visitor through the gallery's complex circulation system," commented the honor awards jury.

The exterior of waterstruck brick is ordered by 10 volumes, square in plan, arranged in four steps from a single at the back of the site to four across the front. This entrance facade is a kind of giant brick billboard on which is inscribed a pattern of arches, squares, and circles. Robert Campbell in last year's annual called this elevation "puzzling," the interior "wonderful," and the museum as a whole "one of the most successful recent buildings in New England." ALLEN FREEMAN



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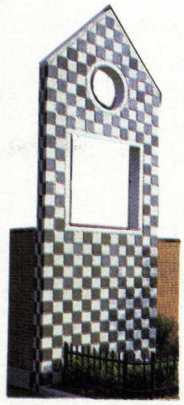


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Church Ruins Wall Condominiums

Church Court Condominiums. Architect: Graham Gund, FAIA. By Robert Campbell



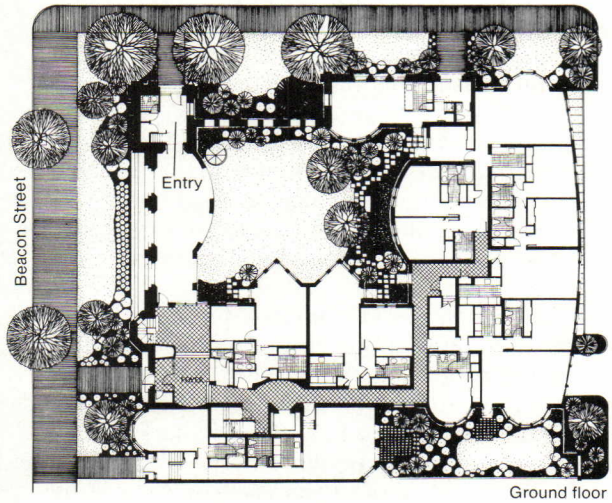
Seen across the water of Boston's Charles River Basin, Church Court has the graphic boldness of a semaphore. Its brilliantly patterned red-orange surface swells forward like a full sail at sunset.

The building's vivid color and form acknowledge the importance of its site at the head of the Harvard Bridge, gateway to Cambridge. Church Court is thus an appropriately bright accent on the long brick Victorian riverscape of the Back Bay, but an accent not so bold as to prevent it from fitting comfortably among its neighbors. Its appearance leaves you in doubt neither of its brash self-confidence nor of its deep respect for a Victorian context that was itself, once upon a time before the soot settled, equally vivid and self-confident.

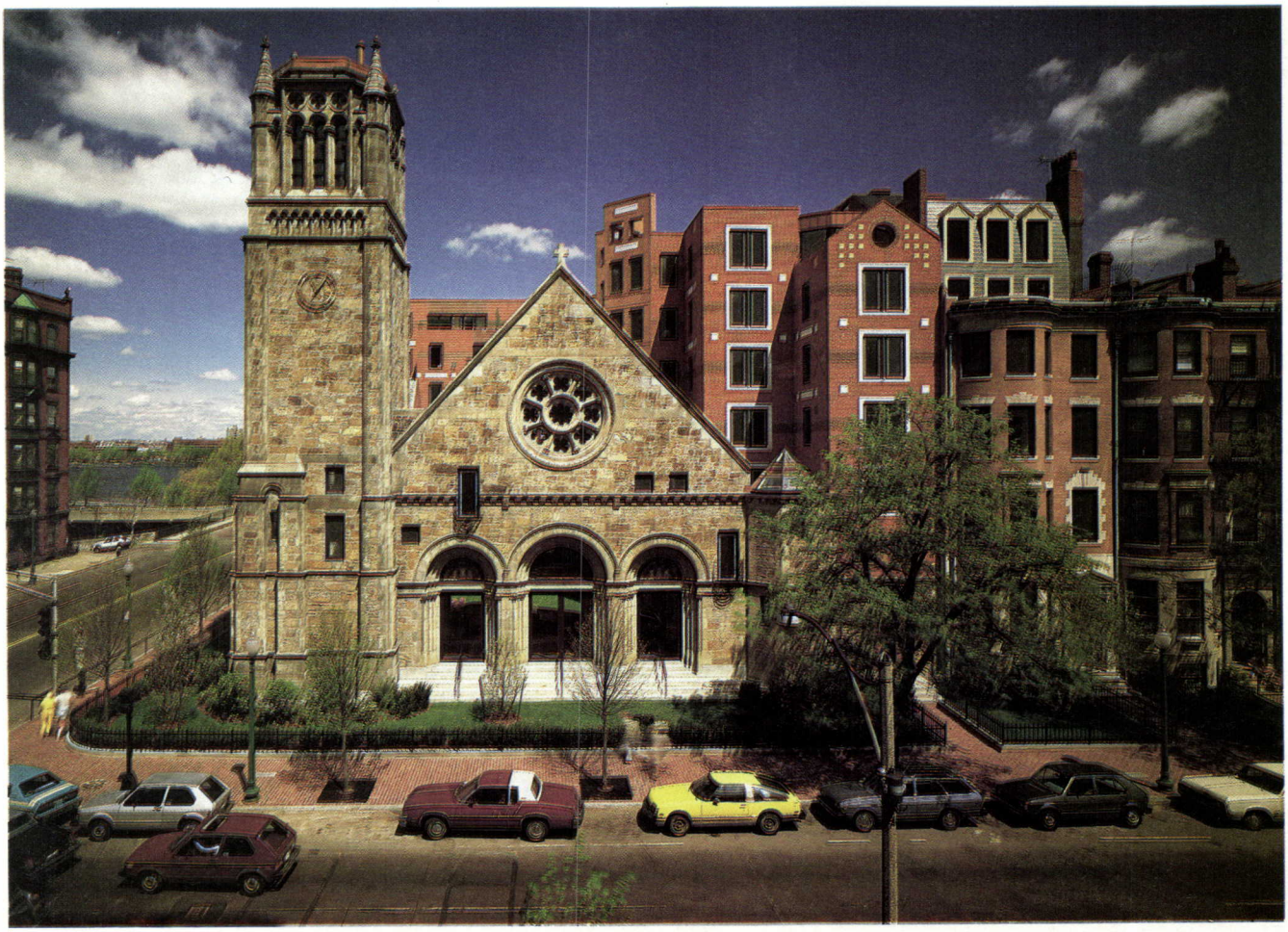
Church Court, a cluster of condominiums in and around a ruined church, is the most interesting and promises to be the most influential new piece of architecture in Boston since the Hancock Tower of a decade ago. The comparison is fitting, because Church Court is the first significant Boston building to break fully and successfully from the abstract, minimalist vocabulary of modernism, so brilliantly exemplified by the Hancock, toward something gayer and more whimsical, richer in color, pattern, and texture, more evocative of the past and the genius loci of Boston, and more closely woven into the contextual fabric. But although Church Court alludes to the past, it imitates nothing literally and paradoxically draws much of its power from its architect's deep involvement, as a major collector, in the world of contemporary painting.

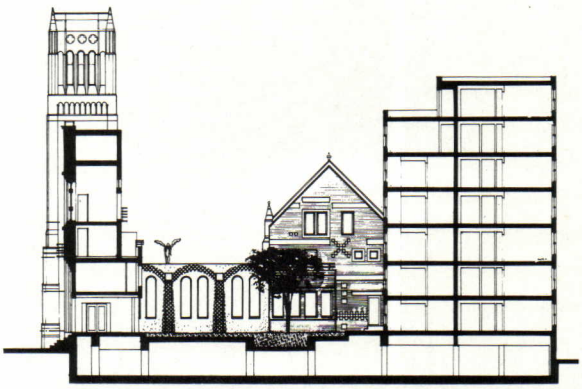
The architect is Graham Gund, FAIA, of Graham Gund Associates. The developer of Church Court is also Gund, a fact that explains the building's air of being a rather free experiment.

Left, Church Court from Massachusetts Avenue, rising from behind the ruin of Mount Vernon Church, now gateway to the courtyard.



Ground floor







Above, ruin serves as entry from Beacon Street; below right, condominiums' patterned surfaces; far right, interior of courtyard.

The building's 43 dwelling units are partly tucked into and around the ruin of the former Mount Vernon Church, a handsome Richardsonian structure built in 1891 of local Roxbury puddingstone and burned beyond recovery in 1978. Other developers before Gund looked at the site, a choice one in a rapidly improving neighborhood, but no one else proposed to save the blackened church ruin. Gund not only saved it but gave it remarkable presence and dignity.

Besides the ones in the church, the condominiums of Church Court rise in a kind of orange seven-story cliff. They grow seamlessly out of the fabric of the street—the first bay of Church Court is, in fact, a renovated Victorian town house—then bend behind the old church, creating a courtyard, then pop forward again as a high, boldly shaped mass at the Charles River. Strong as the new buildings are, they don't overwhelm the church but rather enfold it like a back curtain, leaving it to stand forward as the principal actor in the urban drama.

The church ruin is ingeniously used. Its former triple entry doors are glazed to become windows in a new lobby, and its former bell tower, anchoring the corner, becomes a single apartment of seven rooms stacked vertically on seven floors. In the new part of the complex the apartments are almost equally idiosyncratic, peppered with bays and bumps of various shapes to create as many views as possible of the river or the quiet, cloister-like green courtyard created by landscape architect Carol Johnson.

What is most noticeable about Church Court, though, isn't any of these well-considered strategies but is rather the astonishing patterning of the new facades. The brick exterior walls seem to be made of woven tapestry instead of masonry. They are made of brown brick, red brick, buff brick, dark granite, light granite, and reflective orange tile. Window frames can be either brown or chartreuse. You'd think the result would be





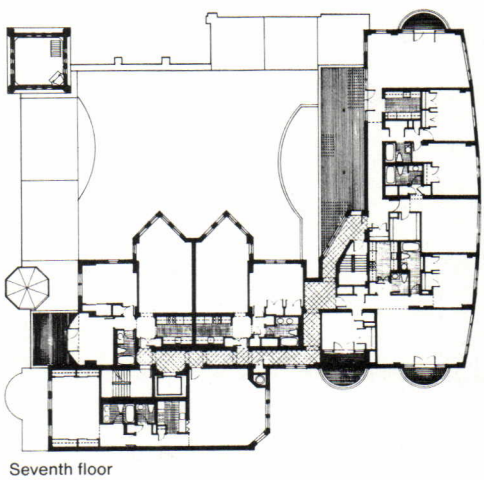
Left, study in west town house with view toward west; below, living room in west town house with view into courtyard and of angel facing Massachusetts Avenue; right, lobby entrance from courtyard.

chaos, or at least seem arbitrary, but in fact things are firmly under control. The patterns sometimes parody Victorian motifs in the neighborhood, suggesting traditional lintels or string courses in the wrong places, but the parody is friendly. And the patterns work in the service of the architecture. They divide the building into base, middle, and top, they belt it together horizontally, they accentuate the bay windows and pick out the main entrance. They honestly but unashamedly express the fact that the wall they articulate is a flat thin skin. They express a delight in whimsy and play without abandoning architectural logic.

The patterns also refer to the world of art. Gund, whose collection of paintings of the 1960s and 1970s is nationally known, credits such artists as Frank Stella and Hans Hoffmann with developing the idea that color and pattern can be used to create optical depth on a flat surface. Besides influencing the building in this way, art also populates it in the form of tapestries, sculpture, and stained glass. Particularly successful is the bronze angel, by sculptor Gene Cauthen, which stands as if it had just alighted on a parapet, looking down at Massachusetts Avenue.

Boston is a city that doesn't always leap, salivating, at the new. The Church Court condominiums were slow to move, but all have now been sold, with a modest profit to the architect-developer. Gund's risk has proved to be the city's gain and is already influencing other owners and architects to aspire to more lively, more close-grained visual surfaces.

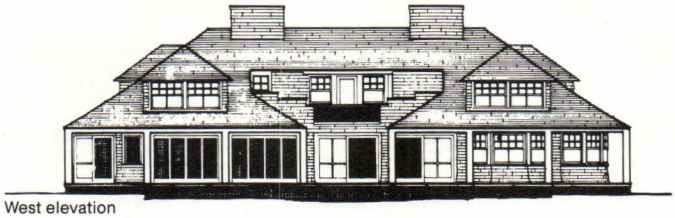
Church Court succeeds as an accent on the river at the scale of the city, as vital but mannerly streetscape up close, as a harmonious marriage of old and new, and as a good place in which to live. □



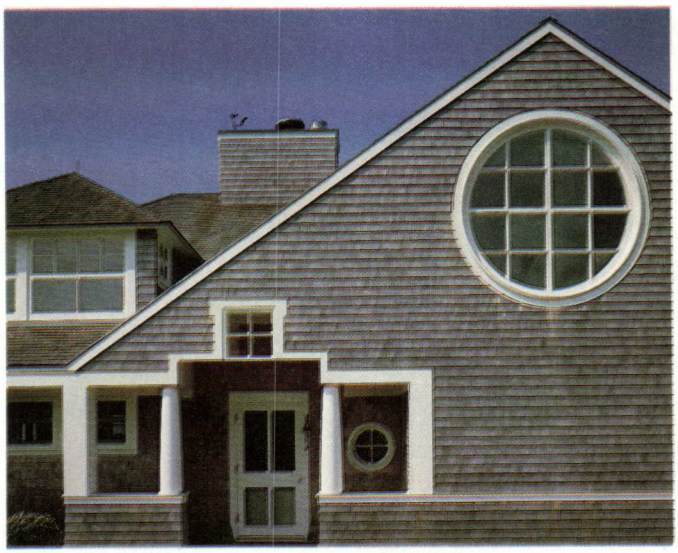
Seventh floor

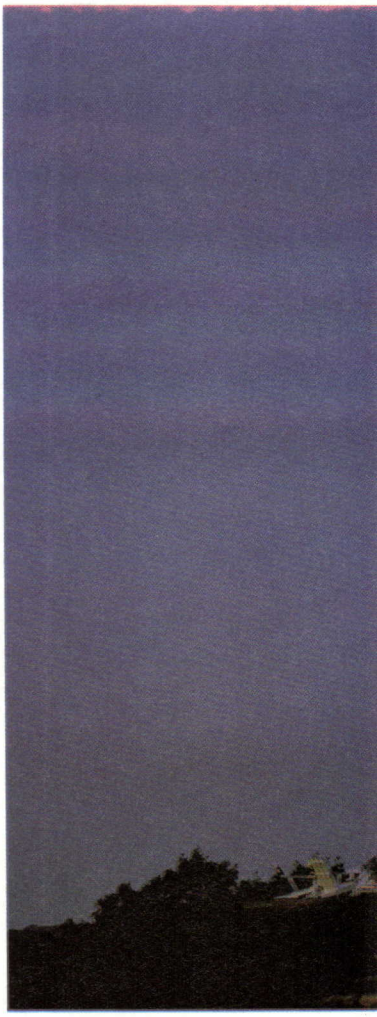






West elevation





Shingle Style Reinvented

Residence at Chilmark. Architect: Robert A.M. Stern. By R.C.



Photographs © Peter Aaron/ESTO



Across page, top, west elevation; middle, front entrance, located asymmetrically in symmetrical facade; across page, bottom, expansive deck on west side; above, west side overlooks ocean.

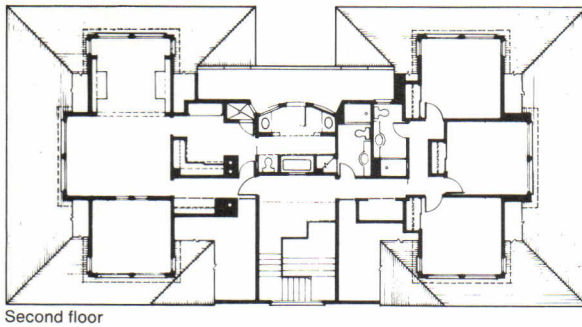
Using history as a sourcebook for design has been the method of Robert A. M. Stern, FAIA, since this architect's work first became known in the early 1970s. In recent Stern works, however, like this summer home at Chilmark on the island of Martha's Vineyard, Mass., a change is apparent. History is being plundered as voraciously as ever, but you don't get any sense that the trophies are on display for their own sake. The architect is being neither self-conscious nor theatrically ironic. As a result, you can call the Chilmark house a shingle style house without feeling you have to put quotation marks around the term. The house isn't quoting a style of the past but matter-of-factly putting it to good use as living tradition, employing it with the kind of confident understanding that frees the architect to reinvent virtually every element of the style in his own idiom. The more closely you look at the Chilmark house, in fact, the more original it seems.

The first impression from the curving, rising approach drive is the great front gable with its oversized round window. Gable and window are a billboard-sized ideogram expressing the idea of "house." The centered gable gives you a sense of overall symmetry, but it's a sense that instantly starts to come unstuck as you notice that the entrance porch, itself elaborately symmetrical, is asymmetrically placed. The placement of the porch is one of the improbable inventions that make this house so beautiful a sculpture. Many further games with symmetry are played, as for example by the two "chimneys," one of which is real, the other a bathroom skylight.

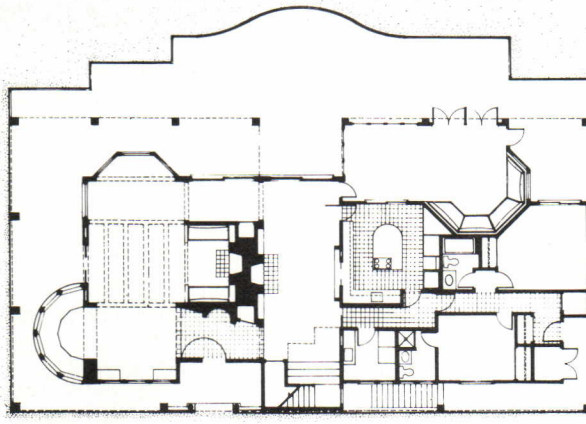
As were the 19th-century shingled houses of the New England coast, the Chilmark house is a metaphor of a seaside village, its dormers perched on the great shingled sloping roof like tiny cottages clinging to the face of a rocky cliff. It differs from such models, however, in not heaving up out of the ground on a craggy stone base meant to look like a natural form. Instead it hovers, in a more obviously crafted way, over its grassy dune site. In this it resembles the Low house in Rhode Island by McKim, Mead & White, and it recalls the Low also in its use of a wide, low profile that makes the house a long wall dividing the world into two zones. Passing through the house from the entry to the porches is like a cleansing passage through a ritual portal, taking you from a crowded world of cars and work to a quiet one of water and dunes and peaceful vistas. A screened porch and generous decks on the water side provide places for Zen contemplation of the vista, although the swimming pool they also overlook is a less magical element.

Indoors, the house is even more quirky and surprising than the outside leads you to expect. Opening the front door, you





Second floor



First floor



Photographs © Peter Aaron/ESTO





Across page, top, view of dining area and staircase; across page, bottom, round seating area south in first floor plan; above, view of living room's inglenook; right, master bedroom with study.

find yourself face to face at close quarters with an angled wall containing a niche with a French stove in it. In a Lutyens-like way the wall baffles the path of circulation. The living room is to your left, the dining room to your right. The angle of the wall inflects you toward the living room, which is a simple rectangular volume with three appended space-blobs: a semicircular bay with seating, a semi-octagonal one without, and an inglenook. The dining room by contrast is as modern, spatially, and as unenclosed as a room by Breuer, with space flowing past it at both ends. The signature front gable turns out, unexpectedly, to contain a staircase at one end of the dining room, giving this room some of the feeling of an English great hall. Upstairs, a marvelous master bedroom with built-in his-and-hers desks for the owners opens into a bathroom (with his-and-hers sinks) that opens onto a splendid private balcony overlooking the ocean.

Materials on the exterior are white-painted wood and untreated white cedar shingles that have already, in the salt air, turned silver-gray. Much of the interior is paneled in beaded vertical boards of obeche wood from South America, a wood that is supposed to remain dimensionally stable in the dry winters and humid summers of the Vineyard. This wood has been stained with a bleaching stain that leaves it pale salmon-ochre in color, in harmony with the orange glazed ceramic tiles of the entry and inglenook and in contrast with the blue ones of the dining room. All the interiors are filled with light and feel breezy and

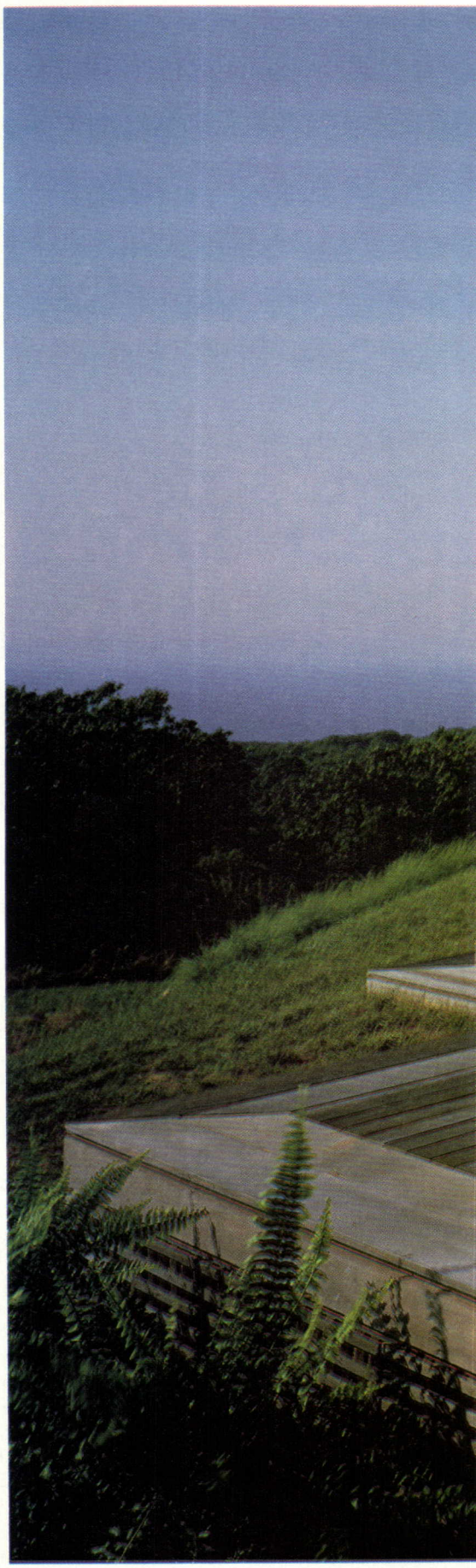
Below, the welcoming, enclosed porch on the house's northeast corner with built-in seating and access to open-air deck; right, view of the site's soft contours from the broad deck on the west side.

salt-washed, with the sense any vacation house should have of a carefree lightness of touch.

Taken simply as a crafted object the Chilmark house is remarkable. Many details suggest the arts-and-crafts period, like the inglenook with its tile and S-profile art nouveau benches, or the staircase with its elegantly gridded railing and spherical newels washed with downlight from the round oculus window. Such detail isn't easily achieved. A great deal is demanded of a builder who is asked to create (for instance) a continuously curving soffit vent edging a round bay window. For the most part such details are both conceived and executed with satisfying skill, the only exceptions perhaps being a few unresolved conditions at places where wall, deck, and ground come together. Aside from that, the only reservations one has about this fine house is perhaps a nagging sense that an object so unitary, so well-made and self-contained, belongs rather on a manicured green lawn than on a ragged hillock of dune.

The Chilmark house reminds us that an architect who knows what he or she is doing can be just as inventive working within a strong tradition as one could if starting from scratch. Perhaps the truth is that one can be more inventive, because the tradition provides a ground against which the architect's inventions figure all the more vividly. □





Photographs © Peter Aaron/ESTO



Shore House as a 'Small Settlement'

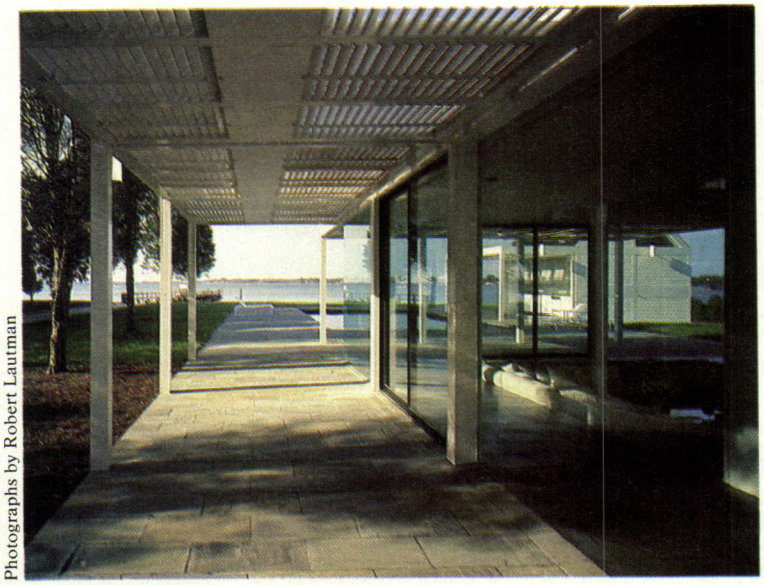
Tidewater house. Architect: Hugh Jacobsen.
By Allen Freeman

The context of this house is Maryland's gentle tidewater, where calm, brackish Chesapeake Bay water meets the land of freshwater ponds, tall cedars, and loblolly pines. The little Oxford ferry plies back and forth within view on the Tred Avon River, and the soft silence is occasionally broken by sounds of waterfowl.

Hugh Jacobsen, FAIA, here quietly inserted a house pulled apart into four linked pavilions, plus two outbuildings, all rendered in a precise vernacular of white clapboard and asphalt-shingle gabled roofs that give the effect of a small settlement, perhaps a Shaker outpost. When the clapboard sides are hoisted on outrigger frames, they reveal a taut inner skin of glass, and the house takes on a sleek, somewhat nautical appearance.

The landward approach, after much winding about on country roads, suddenly places you on an arrow-straight path lined with closely spaced columnar cedars, a debt to Le Nôtre readily acknowledged by Jacobsen. Your eye focuses on the water at the end of this axis, which is prolonged by a wooden pier extending 235 feet out over the river. You come upon the site alongside the house, first seeing its four Monopoly-house pavilions (Jacobsen's analogy) lined up as if they were on Boardwalk, the water was Go, and you had just rolled double sixes from Ventnor.

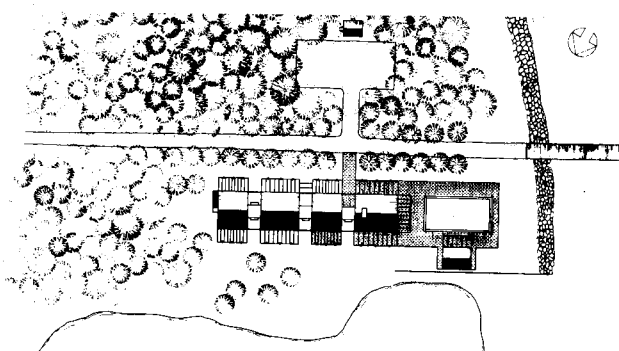
Right, the long northwest elevation has screened porches off the living and dining room pavilions. Site plan shows freshwater pond on this side. Below, river view under sunshades.



Photographs by Robert Lautman



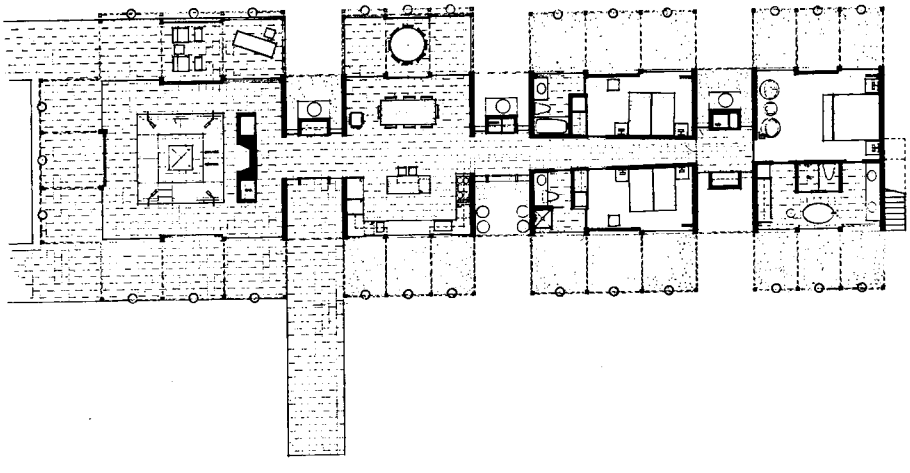


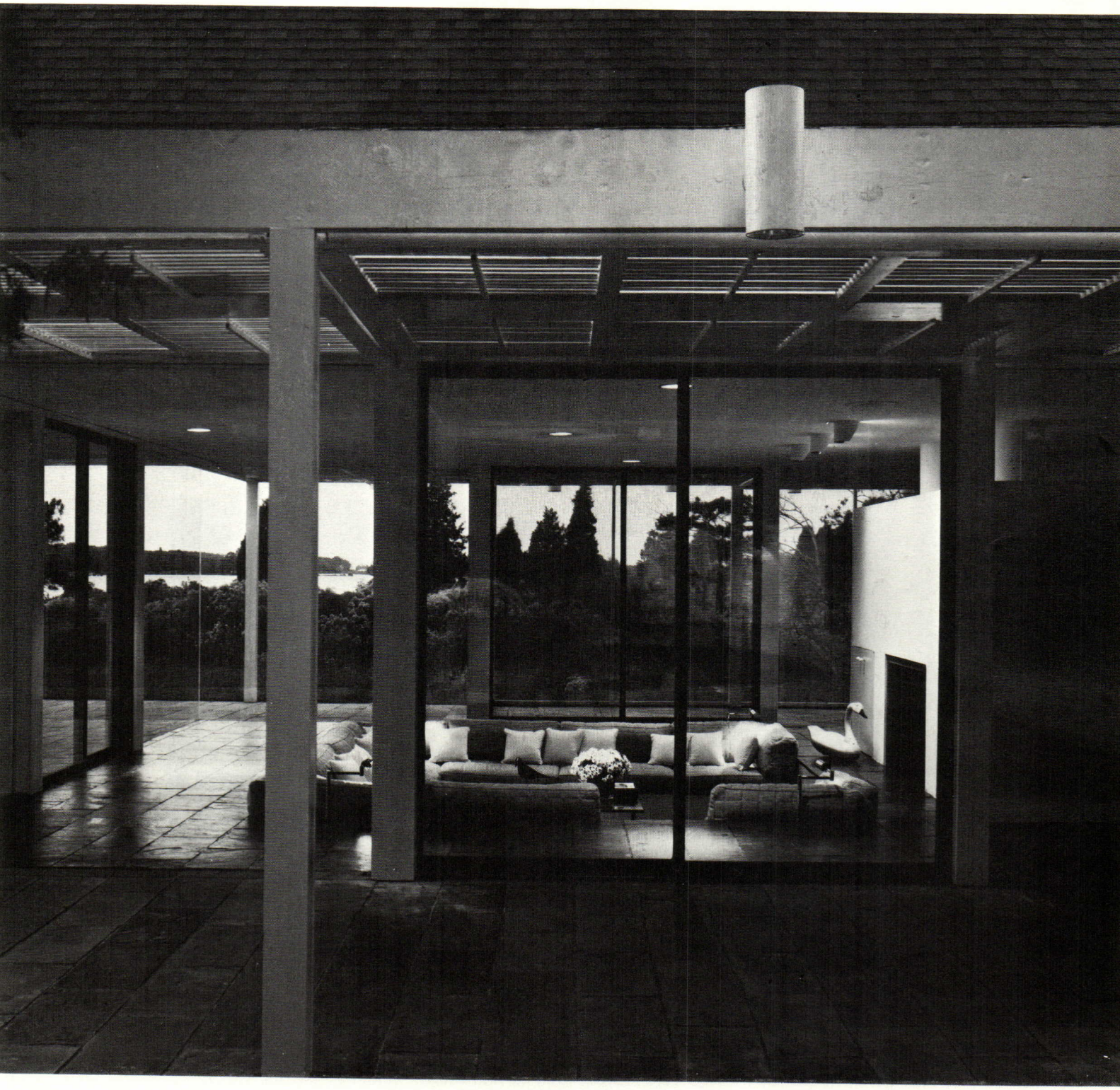






Photographs by Robert Lautman



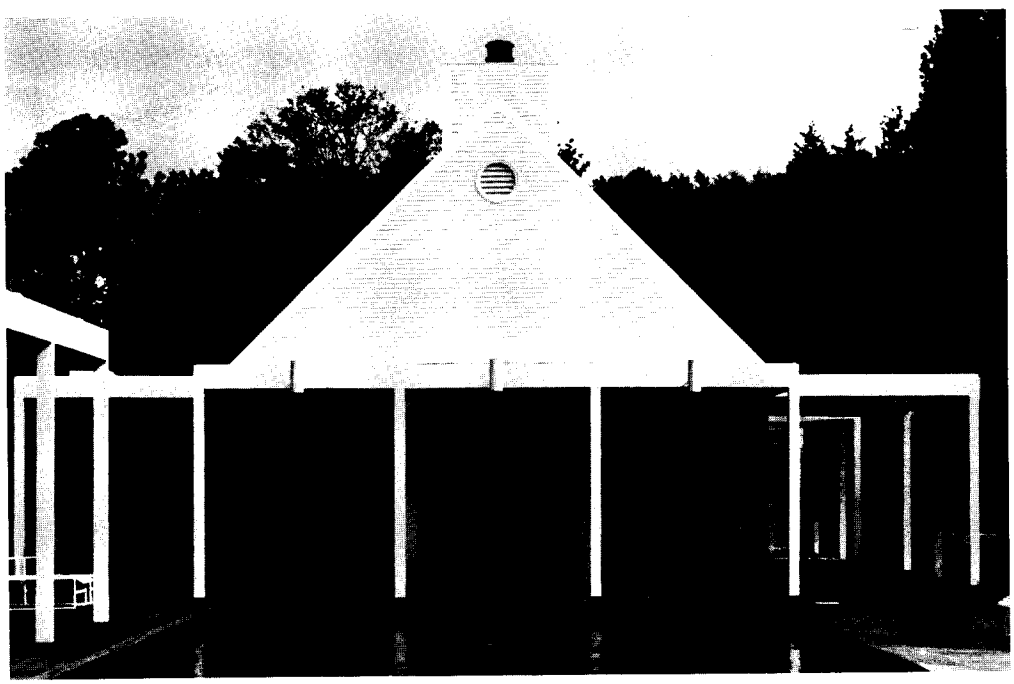


louse plan shows, from left, living, dining, guest room, and master edroom pavilions. Entrance is between the first two. Above nd left, the living room, where operable and fixed glazed sec-ons alternate. Fixed sections are butt joined, with glass resting n concrete slab under bluestone; largest is 64 square feet.

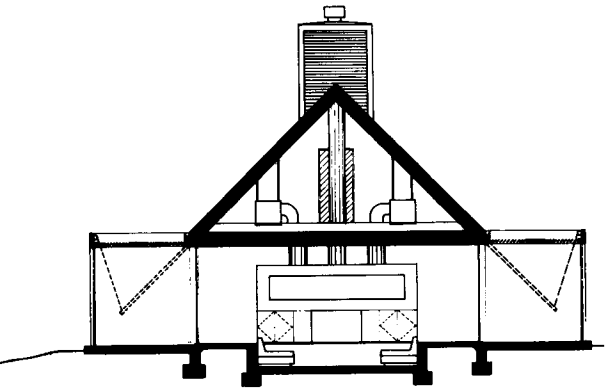
Parking is in a clearing across the drive facing the house broad-de on axis with the front door, which is recessed in the one-ory link between the waterside pavilion and one of its four, most identical siblings. But Jacobsen draws the game out a bit nger: In order to best see the water from inside the house, ou must walk around a Breuer-like box—a freestanding fire-ace extended on either side to contain a bar and hi-fi equip-ent—and step into a conversation pit, a '50s device that does ree things for this room. It puts the ceiling at a more commodious 10 feet above the floor; it positions the eye low so that when seated your vision glides over the surface of the adjacent swimming pool to the river; and it gives the architect control over this space. As Jacobsen says, he made the ledge around the pit narrow to keep some future owner from putting a sofa, a piano, or a jukebox next to the glass walls.

And what glass walls these are! Sections join the ceiling and bluestone floor with just hints of transition, and the corners are butt-joined. The walls don't so much disappear as shimmer, creating a definite but subtle relationship between inside and out. Meanwhile, the raised sides of the house provide louvered sunshades that parallel and extend the ceiling plane. Raised by cables on pulleys powered by electric garage door motors positioned on the outrigger frames, when lowered the panels provide both wind and break-in protection for the house when unoccupied.



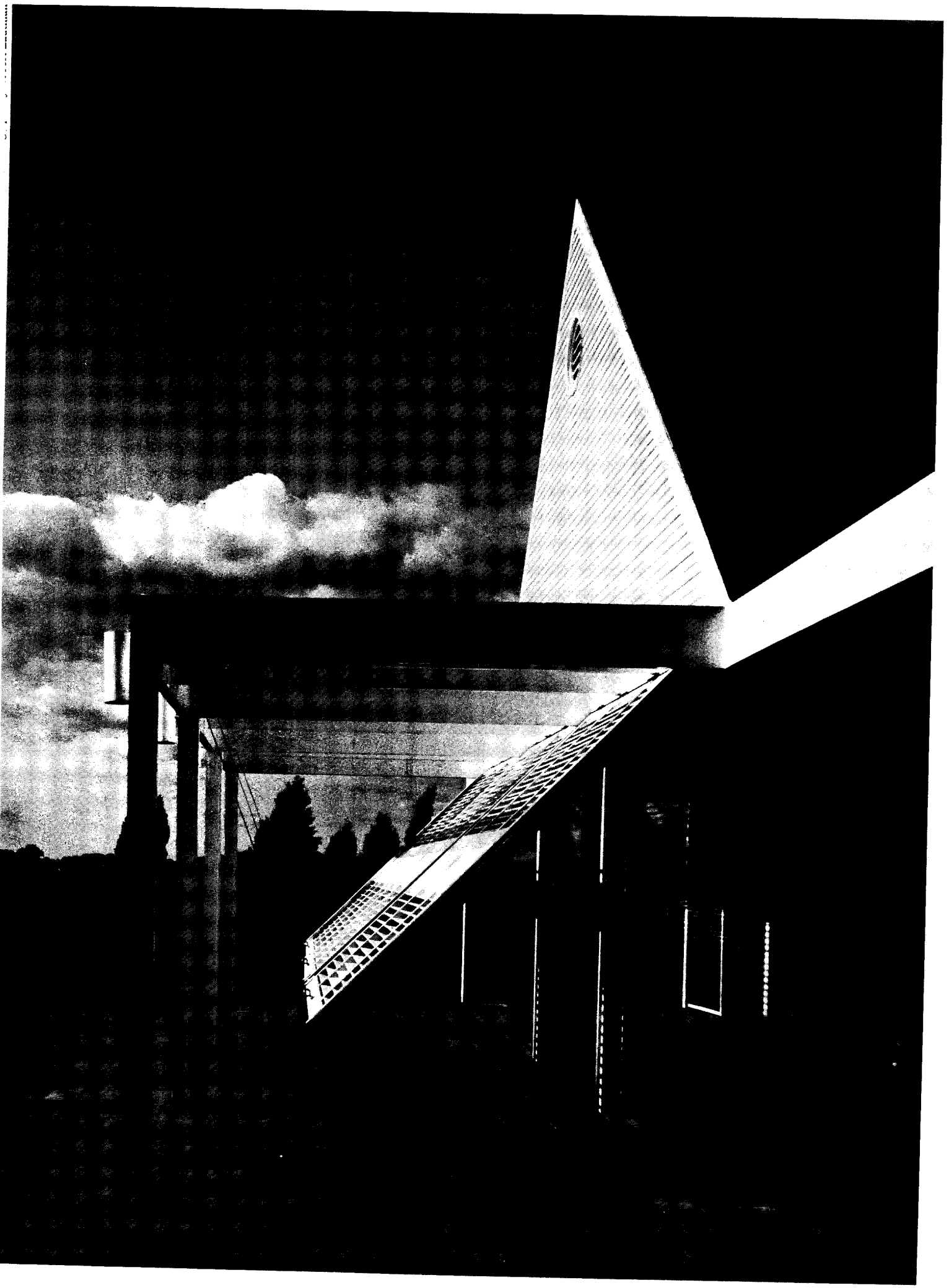


Above, the waterside pavilion, closed and open. The clapboard sides, with louvered and fixed sections that form a 'belly band,' are raised by standard garage door motors positioned on wood-clad steel frames surrounding the house some eight feet from the glass surface. Section shows living room pavilion set on concrete footings and slab; attic contains heat pumps and storage space.



The living room pavilion is followed by a kitchen-dining pavilion with screened porch, then a pavilion with two guest rooms flanking a central hall and a final one for the master suite. The central hall pinches slightly toward the end of the house, making the corridor seem longer from the perspective of the dining room. The architect's impish rationale: "When you come out of the master bedroom, you are not so far from the breakfast table as you thought you were."

But Jacobsen is dead serious about tailoring the right house for this client in this setting. His office furnished the 2,000-square-foot house complete, down to winter and summer coverings for the pit cushions. Throughout, the detailing is immaculate, the proportions humane. As honor award juror Roger Schluntz, AIA, commented after a visit: "I could sense that this was an act of love, not an act of mercenary architecture." □




Young's Produce
Fruits
Cafe
South American and
Special Luncheons
EL MERCADO
LATINO
CARIBBEAN SO AMERICAN
SPANISH & CREOLE FOODS
POST A
HOPS
FRESH STRAWBS
1.39
FRESH SNAP PEAS
2 1.50
Clementine
NET WT 3 LBS



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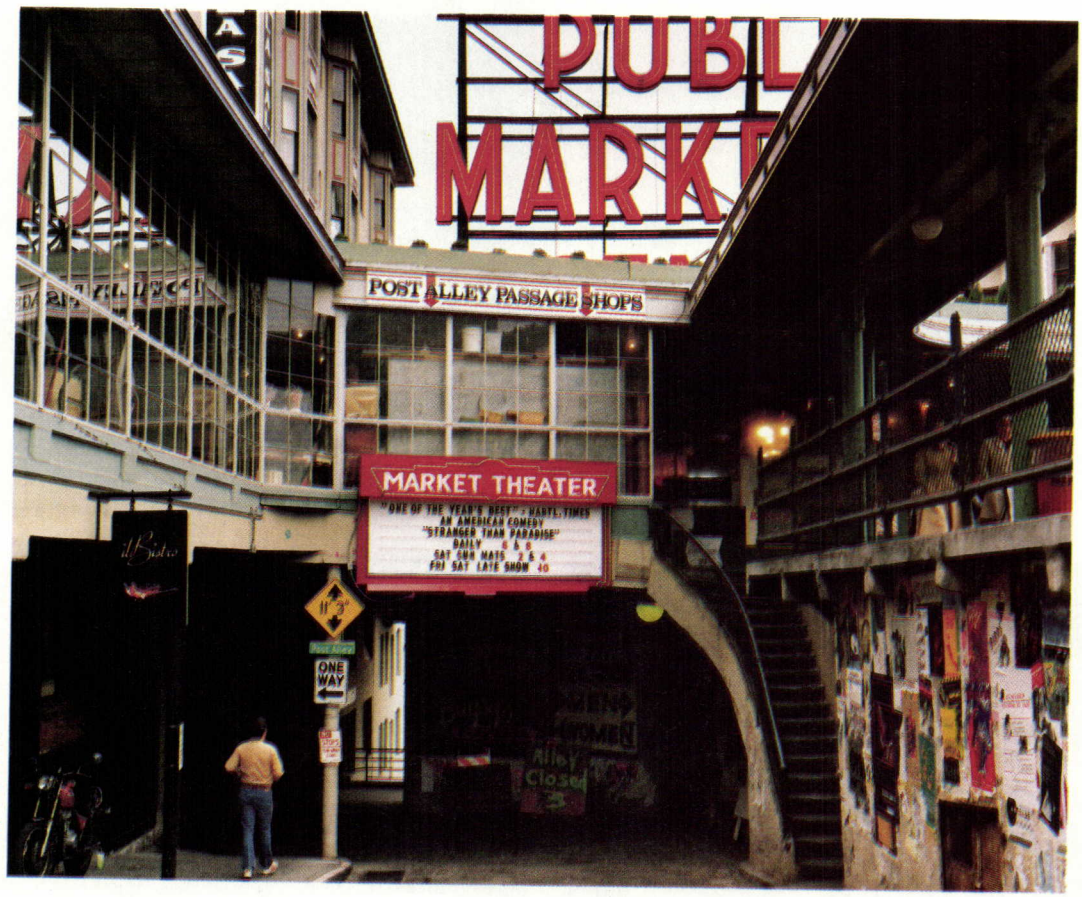
A Revived Market Maintains Its Identity

Pike Place Market, Main Core Buildings, Seattle. Architect: G. R. Bartholick, AIA. By D.C.





Courtesy of *The Seattle Times*



© Lucy Capehart

The photographs at left look remarkably alike, although the black and white was taken in 1937 and the color this year. Therein lies an important clue to why this particular honor award is so heartening, and so unusual.

The subject, Pike Place Market, was born in 1907 under tumultuous circumstances. This is how they are related by George Bartholick, AIA, principal architect of the market's restoration: "A revolt of farmers and consumers against a common enemy, the middlemen,' gave birth to this historic market. The city fathers proclaimed Saturday, Aug. 17, 1907, as 'Market Day.' The farmers, defying the middlemen, loaded up their wagons and drove them through the rainy night to deliver and sell produce directly to the public along a newly planked four-block street.

"This street market grew by accretion of awnings and sidewalk sheds, arcades, hotels, and multistory buildings, and was operated by the city and private developers jointly. By 1917 the extensive five-block market area buildings were complete, and although under separate ownership, had continuity through a labyrinth of arcades, ramps, and stairs with small open stalls rented to farmers daily on a first come, first served basis."

Above left, oversize sign and clock mark main entrance. Lower left, similar view taken in 1937. Above, typically cheerful jumble.

The market thrived in its rough and ready neighborhood above the then-bustling waterfront. With the internment of Japanese Americans in World War II, however, came the closing of the many truck farms that they operated in the Seattle area. After the war, spreading urbanization took more and more land out of agricultural use.

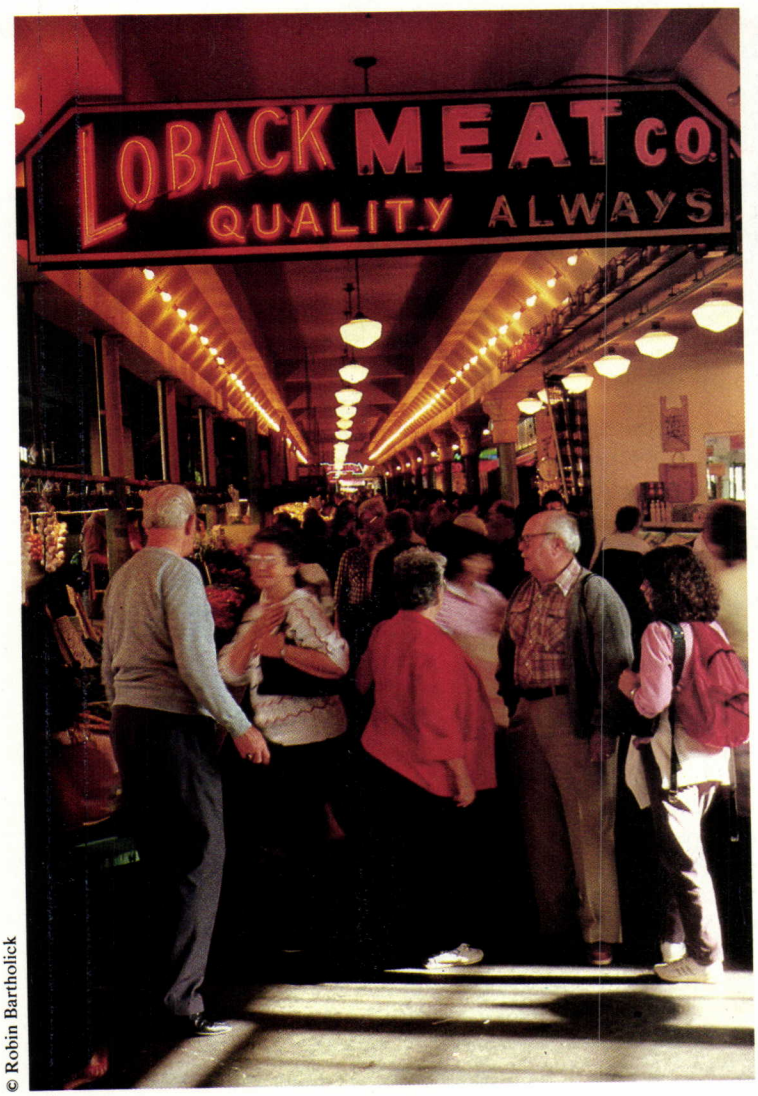
One casualty was Pike Place Market. By the 1960s, with ever fewer farmers to rent its stalls, perhaps 35 percent of its total space was either used as storage or not used at all. The neighborhood also was in decline following departure of much of the shipping activity along the wharves below (by now cut off from the market and the rest of the city by an elevated freeway that remains one of the nation's most grevious instances of officially ordained blight).

Much of the civic establishment, public and private, was ready to respond to the market area's condition with the favored remedy of the day: Scrape the land and build anew. Token market functions would remain, but by and large the old buildings, including the market itself, would be replaced by the familiar urban renewal mix of highrise office buildings, hotels, a parking garage, and other profitable uses of the land.

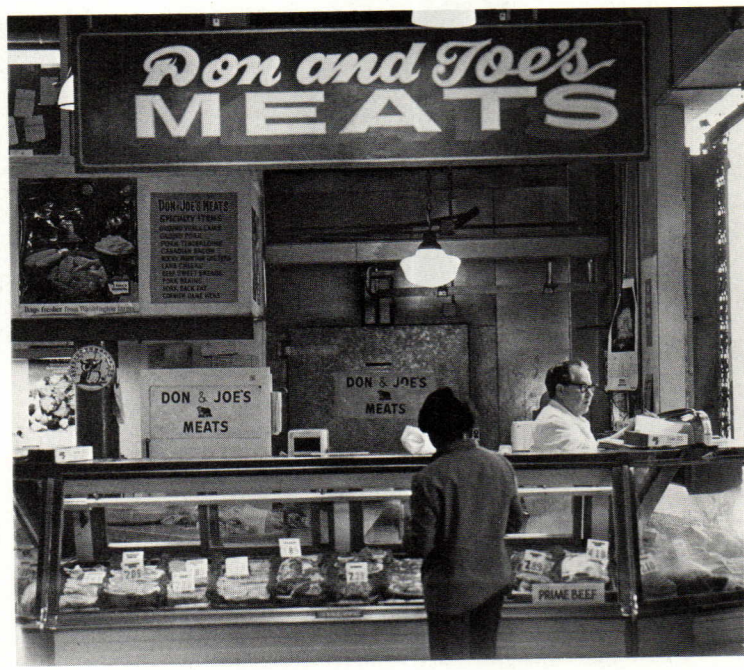
Up rose a group calling itself Friends of the Market, among whose principal leaders was the late Victor Steinbrueck, FAIA. The group called for restoration of the market and the neigh-

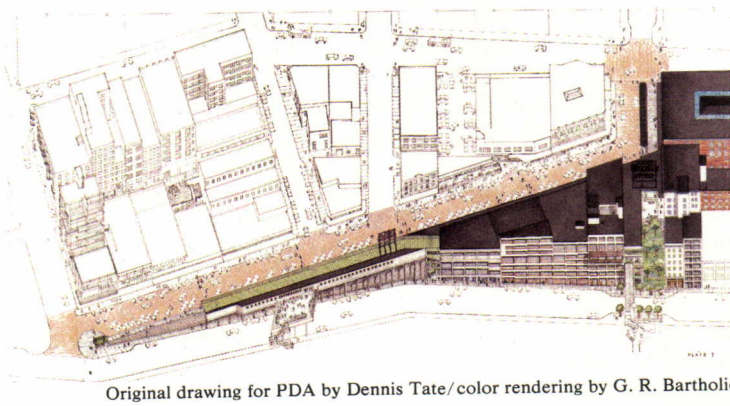


Pike Place Market Preservation and Development Authority



© Robin Bartholick





Original drawing for PDA by Dennis Tate/color rendering by G. R. Bartholic



© Lucy Capehart

Above and top left, views up the steep hill leading from the waterfront to the market. Center left, competing meat vendors in typical market setting. Drawing, historic district in market area.

borhood. Showing a form of sensitivity rare for the time, moreover, the group called for the restoration to be accomplished without wholesale displacement of the area's then current residents and habitués.

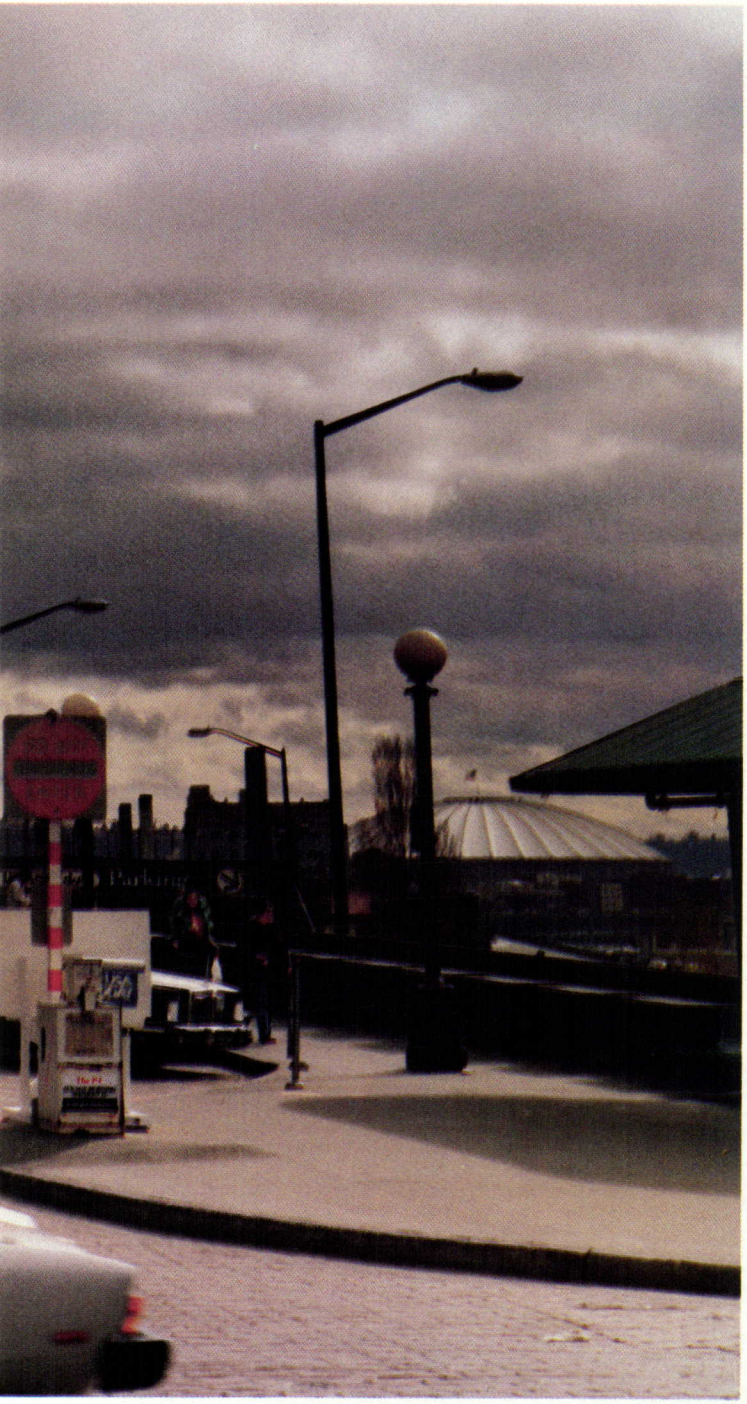
The fight went on for the better part of a decade. It was settled in 1971 when a ballot measure to save the market and create a historic district around it passed with 84 percent of the vote. Bartholick was engaged to rehabilitate the 300,000-square-foot core market buildings and restore the brick on the market street. Other prominent local architects were brought in over time for other parts of the restoration of the 22-acre market area created by the ordinance approved by the voters.

The result is something very rare in the annals of American urban development: a blighted neighborhood that was actually renewed rather than replaced, retaining its character and serving many of the same kind of uses and users as before. The accomplishment had a great deal to do with the approach taken by the designers. Bartholick puts it this way: "This project, in contrast to most architectural work, was similar to restoration of a mountain meadow: If the work is done well, no one is aware of the presence of new hands."

Pike Place Market is a bright and bustling place. The stars of the continuing show are not the buildings but the produce (especially the spectacular displays of seafood) and the people.



Photographs © Lucy Capehart

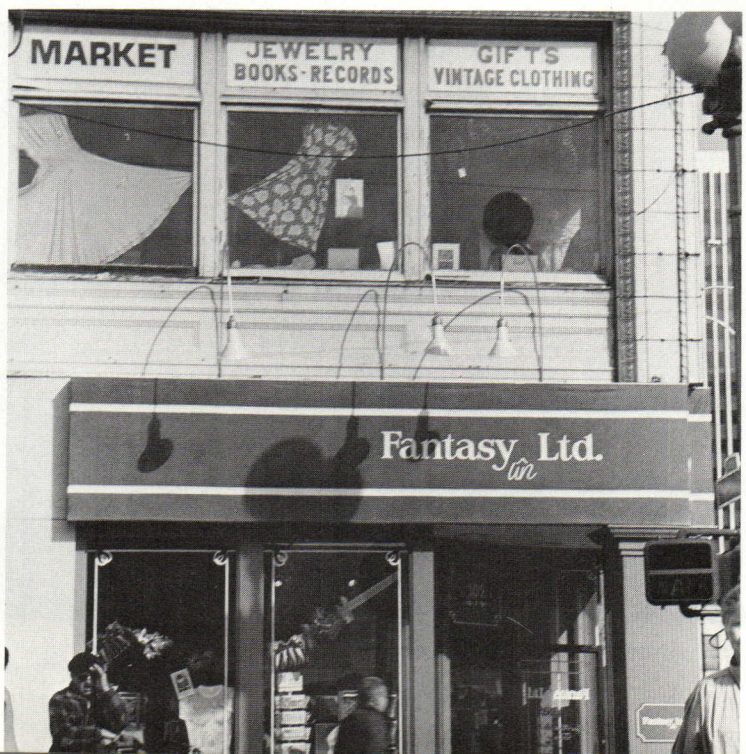


Left, market and surroundings, with core building at right. Below left, Post Alley, a refurbished offshoot of the market, now a shopping arcade. Below, characteristically contrasting shops.

They are not precisely the same mix as before, previous denizens of the neighborhood having been joined by more young people, more of the upwardly mobile and already arrived, more tourists. But it remains a remarkably diverse—and representative—mix.

Likewise the surrounding neighborhood, booming with the market, is more genteel than before but retains a certain Seattleite grit. The waterfront below boasts its own trolley and a fine aquarium and is decked out in vibrant nouveau-Victorian colors. Its refurbishing proceeded separately from the market's, but the two spurred each other on and today are linked in what has become a particularly flavorful part of a particularly livable and likable city. □





Photographs by Annette LeCuyer



'Roman Villa with Nordic Light'

AB Volvo Corporate Headquarters, Gottenburg, Sweden. Architect: Mitchell/Giurgola. By Annette LeCuyer



Volvo's selection of Mitchell/Giurgola to design its corporate headquarters in Gothenburg, with Owe Svard as Swedish associate, was a brave decision, for there is no strong precedent for commissioning foreign architects to build in Sweden. Yet the appointment was not altogether surprising. The firm had designed the master plan and had built the first phase of Volvo's American manufacturing base in Chesapeake, Va., in the early '70s, a project that had cemented a friendship between Romaldo Giurgola, FAIA, and Pehr Gyllenhammar, Volvo's chief executive officer.

In 1982, Volvo merged with a major Swedish holding company, broadening its base as a manufacturer of vehicles and engines to include other industrial activities, primarily oil and natural gas prospecting in North America and Norway and food processing in Scandinavia. A new leadership group was formed that, removed from day-to-day operational problems, would oversee corporate policy for all of Volvo's component companies. The decision was made to house this group of approximately 100 people in a new building, "a place to think and plan rather than a place to write paychecks." The architect's brief was to provide a catalyst for the new corporate organization as well as to set a standard of quality and humanity.

The building is located on the peninsula of Torslanda, an industrial area on the outskirts of Gothenburg, where Volvo has nearly 20,000 employees. It is the heart of Volvo's manufacturing activities in Sweden. Sited on the crest of a hill, the new building looks out in all directions to Volvo enterprises in the foreground and to spectacular distant views of the sea to the north, west, and south.

The headquarters nestles into the rocky, wooded site, hardly visible until the winding approach road straightens out at the top of the hill to become a formal drive lined by birches. At the end of the drive, beyond grade level staff parking and the ramp down to basement executive parking, the south-facing axial entrance presents a modest single-story facade flanked by unimposing asymmetrical two-story buildings to either side.

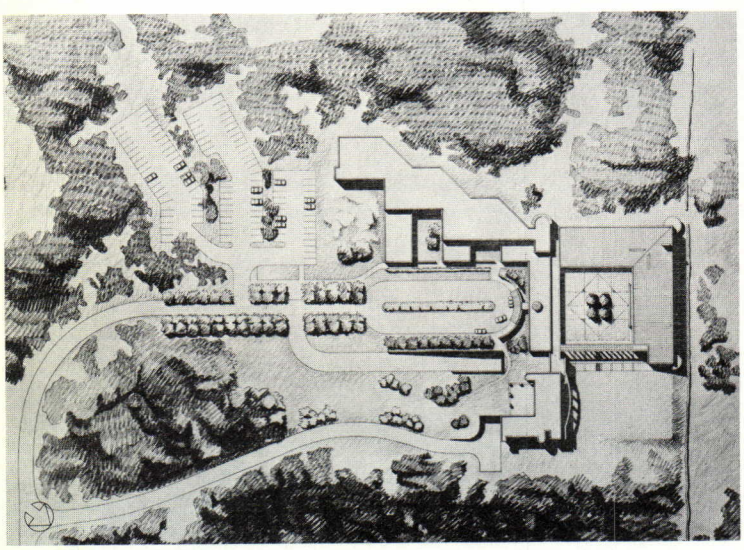
Across page, Volvo headquarters' north corner with bowed wall on visitors' wing; above, the domed entrance hall with bronze doors.

The entrance is defined by a cobbled forecourt and a free-standing red and black granite colonnade with a glazed steel-framed canopy. Copper-framed glazed doors and the conical skylight of the entrance hall complete the tableau. The entrance offers virtually the only hint of richness on the otherwise severe exterior of the building. Precast concrete panels with granite corner insets and teak-framed windows present an austere face to the world—particularly tough in the bleak Scandinavian winter but mitigated by the landscape in the summer.

The building is articulated in three parts held together by the entrance hall and a circulation gallery along the south side of a central open-air courtyard. At the heart of the building is the executive accommodation. The north and west sides of the court are formed by double-loaded corridors with executive offices on the exterior wall and the boardroom and other meeting rooms adjacent to the courtyard. The site falls to the north where the executive lounge and private dining rooms are tucked into a daylit lower ground level beneath the offices. To the east is a narrow, fully glazed link that both looks into the courtyard and out over ornamental flower beds and a formal parterre to the woods beyond.

The west wing of the building housing the corporate support staff is organized on lower ground and second floor levels. The form of this part of the building follows the contours of the site

Ms. LeCuyer is a designer and writer living in London.





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Left, site plan showing axial vehicular approach to the headquarters, above. Entry is signified by skylit cone that punctuates the point of arrival. Top, south-north section/elevation showing entrance.

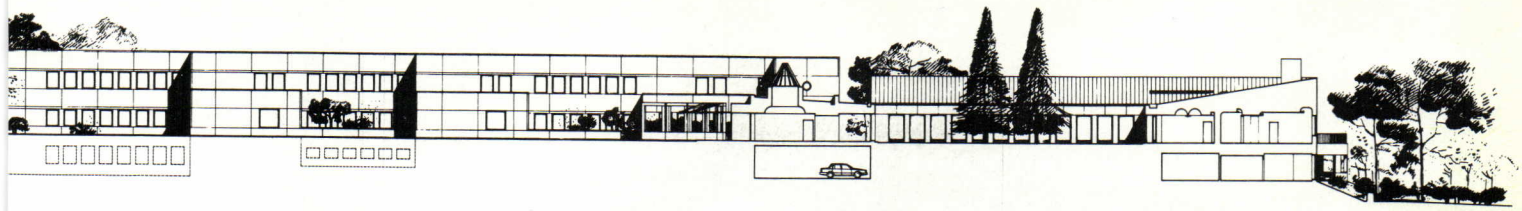
and is also derived from a desire to generate the maximum perimeter wall for cellular offices. The predominance of cellular accommodation at Volvo headquarters is understandable since the building houses a high concentration of senior staff. However, it is also recognized as a conscious choice made by managers who have become accustomed to open plan buildings.

The east wing of the building houses visitor facilities that serve both the component companies of the corporation and guests from outside. Offices on the second floor grouped around a shared reception area and roof terrace are provided for visiting Volvo management. At ground level is a lecture room for 200 people, with a canteen for staff and visitors on the lower ground floor at the level of and looking onto the parterre.

The architects have made special spaces to acknowledge significant junctions within the building. The plastered dome and oculus of the entrance hall elegantly punctuate the point of arrival. Likewise, at the geographic center of the executive wing is the suite of the chief executive officer, a striking office with hearth and terrace and, looking into the courtyard, a circular conference room. At lower ground level, this same corner contains the executive sauna, lounge, and terrace.

The connection between the executive areas and the corporate support wing is marked by a stunning small rotunda with circular windows at high level. This space also acts as the anteroom to the library, a distinguished room with a fully glazed curved bay window and terrace offering panoramic views of the coast. On the lower ground floor, this bay contains the staff sauna and lounge. The only place where a special feature might have been expected and has been omitted is at the extreme southwest end of the corporate support wing where the corridor abruptly terminates.

While the clear pattern of circulation tries to unify the three





parts of the headquarters, Volvo's internal hierarchy and security control systems weaken this unity. The main entrance to the building is under used, being relegated to visitors since there is a separate staff entrance adjacent and executives enter via yet another route from the car park below.

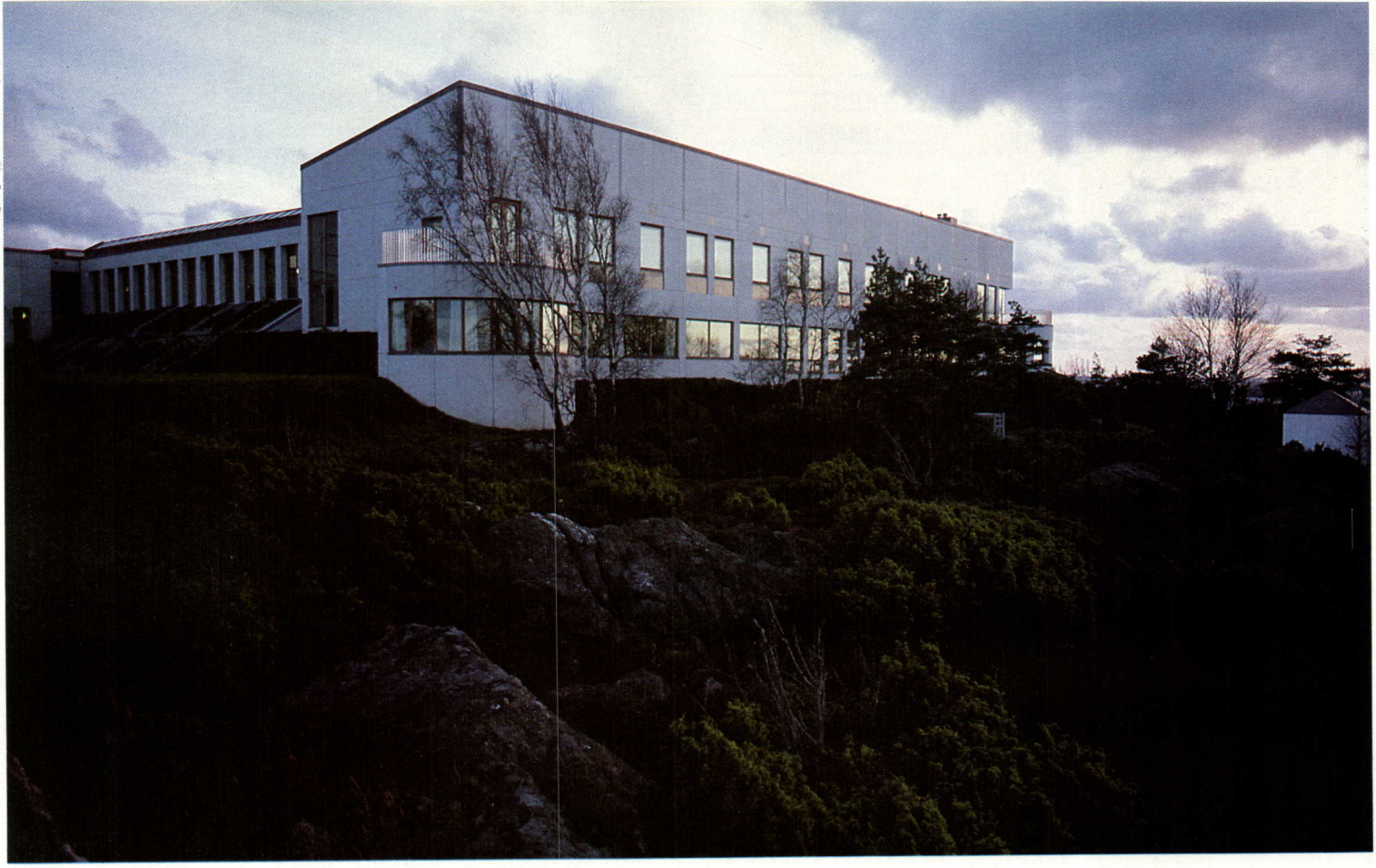
The formal architectural devices of the Volvo headquarters have been used previously by Mitchell/Giurgola. The static central court combined with dynamic diagonal paths of movement was tightly integrated in their competition scheme for Boston's city hall. At Gothenburg, by contrast, the courtyard and the zigzag corridor of the west wing work virtually independently of one another.

The familiar screen wall is used twice at Volvo. The only large-scale external feature of the headquarters is the gently bowed two-story screen wall colonnade in front of the fully glazed north-facing facade of the visitors' wing. The chunky, robust wall almost pulls free of the mass of the building but is ultimately restrained. This garden facade is a much stronger statement than the colonnade at the main entrance, which is free-standing and vulnerable, diminuitive in scale, and risks being a purely decorative gesture.

The form of the building is equally evocative of a picturesque medieval hill fort or castle growing out of the landscape and with "turrets" marking the corners of the building. Finally, the architects even describe the approach drive in vernacular terms as reminiscent of the formal entry circle of the traditional Swedish farm court. This eclectic mixture of classical, medieval, and vernacular sources is not an invention of Mitchell/Giurgola but has long been an important force in Scandinavian architecture, traceable from the romantic classical revival at the turn of the century through the work of Asplund and Aalto to the present.

While architectural sources are important, Volvo is more acutely aware of the corporate image projected by its new headquarters. Like Volvo automobiles, the understated and unstyled headquarters is solid, well-made, and conservative. Volvo has expressly avoided the technological trappings that might have

Photographs © Keld Helmer-Peter

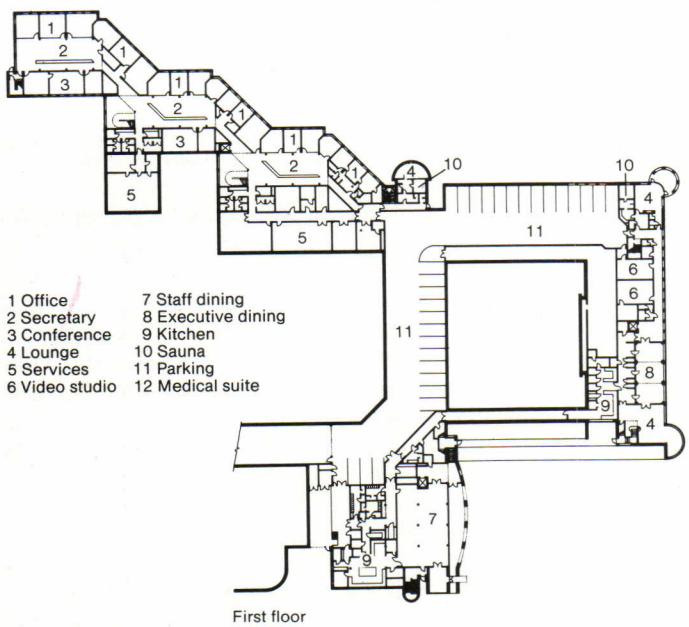


been expected of a corporation whose reputation is built on precision engineering and manufacturing, focusing instead on the romantic notion that craftsmanship of the handmade is a metaphor for the value of human industry and work. Even the corporation's current international advertising campaign eschews the tough engineering image and, instead, offers readers of the *Wall Street Journal* the ultimate in the vernacular soft sell: fairy tales illustrated by world-famous artists complete with morals about human values.

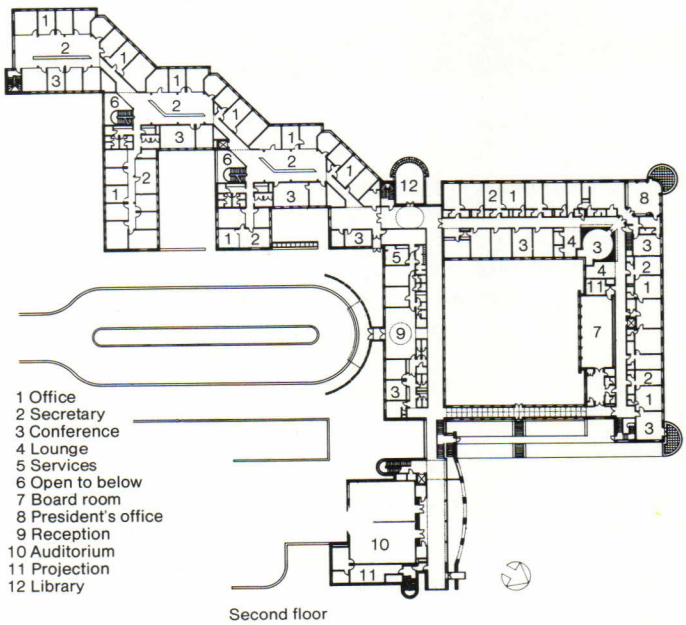
That Mitchell/Giurgola—Italian-American architects working on foreign soil—have succeeded in designing a handsome, dignified building that synthesizes their own background and the character of their client with a rich mix of contextual and historical influences is a tribute both to their restraint and to their consummate skill as architects.

The most forceful expression of Mitchell/Giurgola's concern for the relationship between buildings and their settings is their scheme for the Australian Parliament, a massive building complex set in a dramatic, formal man-made landscape. Volvo is less of a tour de force, belonging to the same genre as the Lang Music Building at Swarthmore College in Pennsylvania. Both are outwardly modest buildings that utilize sloping wooded sites by placing the entrance at the high point of the site and tucking the mass of the building discreetly into the hillside. Rooms are organized around courtyards—open-air space at Volvo and internal performance and exhibition spaces at Swarthmore. Views out to the natural world contrast with views in to man-made settings.

In contrast with the severe exterior of the building, the interior detailing is rich and varied. In addition, many commissioned artworks have been incorporated in the headquarters, primarily by Scandinavian artists, but including paintings and sculp-



First floor



Second floor





Across page, expanse of northwest executive wing housing offices, conferences rooms, and the president's suite, all surrounding a courtyard. Circular element is a lounge, which serves as a deck on upper level. This page, top, glazed colonnade connecting executive wing to visitors' wing (left in photo); middle, visitors' wing with bowed wall, behind which are auditorium lobby on upper level and staff dining on lower level, looking out toward one of the pieces of sculpture; bottom, stepped wall of south office wing.





This page, counterclockwise from left, open stair lobby in south office wing; conference room in northwest office wing; conference table in library; president's office with fireplace and inglenook. Across page, the glazed gable roofed corridor that connects executive office wing with visitors' wing and closes the courtyard from northeast.







ture by the American artist Jennifer Bartlett. The patterned gray granite floor of the entrance hall has stainless steel inlays at the four points of the compass. The connecting spine of circulation along the south side of the central court features an abstract ceramic tile mural in white, cobalt, and platinum by Danish designer Lin Utzon.

The space around the executive court is generous, with wide corridors and high ceilings. Offices are entered through giant doors emphasized by being framed forward from the wall. Triangular white ceramic tiles embedded in the plastered walls at high level catch light and add "sparkle" to circulation areas. White walls and gray granite skirtings and floor borders are complemented by specially designed carpets in strong hues of blue with white. The executive boardroom is virtually all white, including the vast board table. A wall tapestry by Utzon in pale shades of green and beige punctuates the delicate ambience of the room, creating a peaceful setting but one that does not seem altogether appropriate for the decision-making body of a giant industrial concern.

Throughout the building, custom designed light fittings have been used, including handsome brass fittings with suspended bowl diffusers in important spaces. Along the corridors of the executive wing, wall-mounted translucent glass lamps create pools of light. Sculptured plaster ceilings also contribute to the spatial variety of the Volvo building in the domes and rotundas of the public spaces as well as in more private rooms. The executive offices have coved ceilings with concealed uplighting. The boardroom features a double barrel vault running the length of the meeting table, and the coffered ceiling of the lecture room is heavily modeled in a stepped art deco profile, presumably for acoustic as well as esthetic reasons. The canteen is one of the few spaces in the building to have a flat ceiling. This, combined with the hard finishes in the space, makes for an uncomfortably high noise level when the restaurant is in full use.

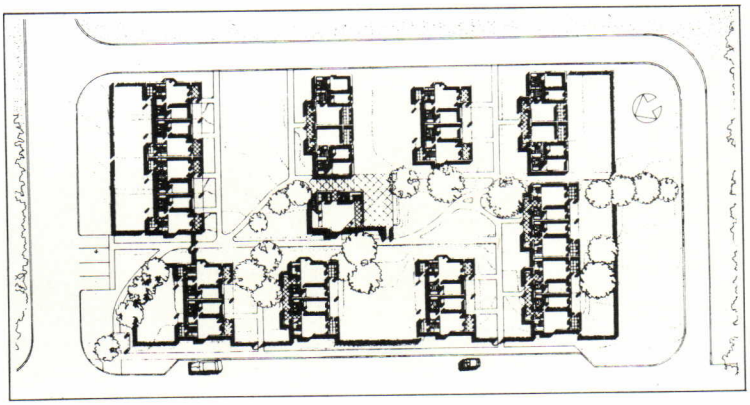
Giurgola describes Volvo's new headquarters as a "Roman villa with Nordic light." Because of its modest siting, the Volvo building is ingeniously domestic rather than corporate in scale. The organization of space around courts, the emphasis on natural light, and the contrast between the stripped, rational exterior and the richly decorated interior contribute to the classical imagery. Particular spaces in the building—notably the rotunda with shafts of light from high level windows falling across whitewashed walls and onto the gray stone floor—feel, if not Roman, distinctly Italian. □



Photographs © Keld Helmer-Petersen

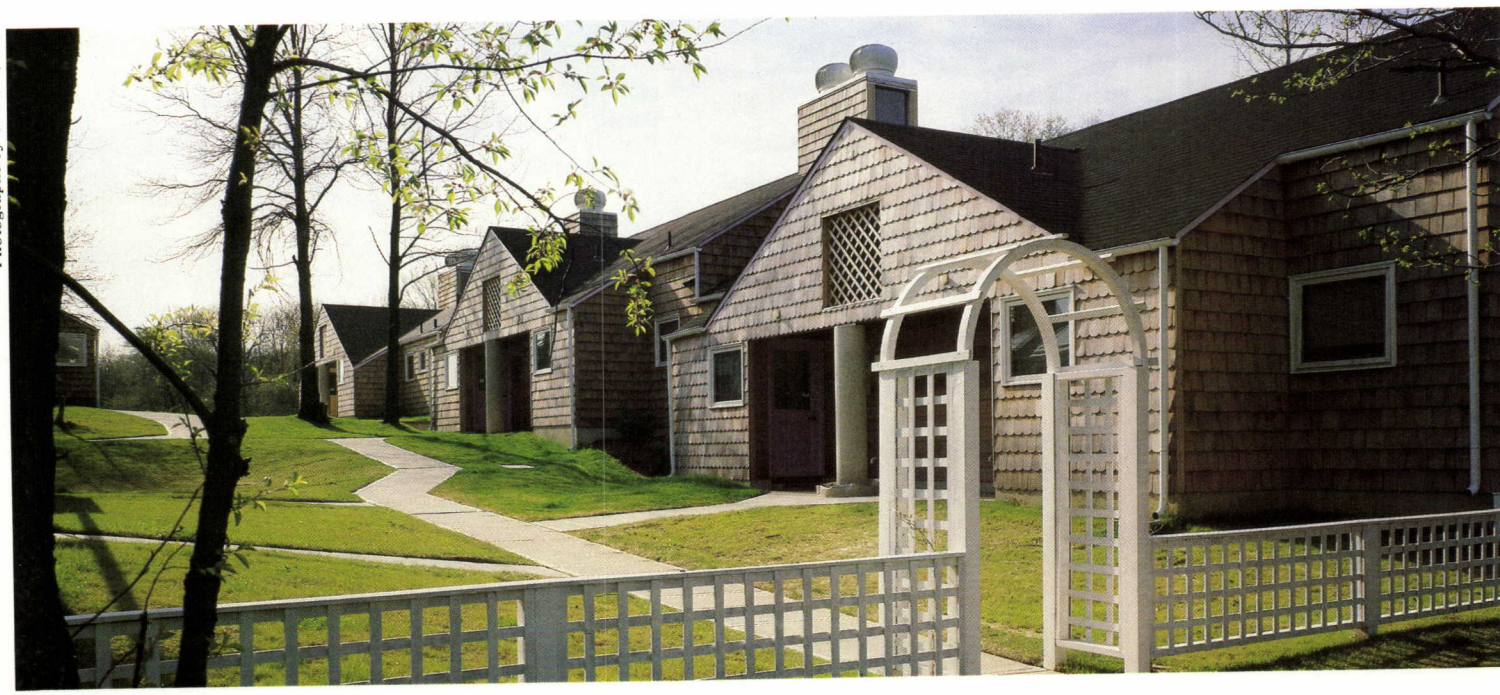
Elderly Housing As a Solar Village

In Roosevelt, N.J. Architect: Kelbaugh & Lee. By C.K. III





Photographs by O. Baitz, Inc.





esign of low-income housing is never easy. Budgetary constraints ften impose stylistic ones, and those, combined with a gov- rnmental bureaucracy often having little interest in "architec- ıre," make the task especially difficult. But with persever- nce and a modicum of luck, good design is possible, as this UD-subsidized housing for the elderly in Roosevelt, N.J., by elbaugh & Lee demonstrates. Roosevelt is a WPA-era anned, greenbelt community in central New Jersey conceived an experimental alternative to urban congestion for garment orkers. But, as the years passed, growing numbers of the elderly ere were forced to find less expensive retirement housing. A solution came with creation of the Roosevelt Senior Citi- ns Housing Corporation, a private nonprofit organization that ceived construction funding from the Farmers Home Admin- ration. In selecting an architect, the seniors visited Kelbaugh Lee in nearby Princeton and saw Douglas Kelbaugh's home, nich used the first Trombe wall in the United States. Accord- g to the architects, the Roosevelt residents saw solar energy

alloped shingles, bright colors, wind-driven roof turbines, d arbor-gated fences add visual interest. Above, three-story mmunity center provides focal point and relieves sameness manded by east-west row siting needed for solar requirements.

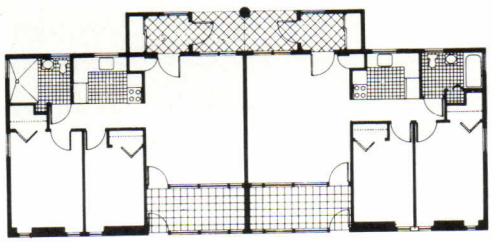
"as an experiment worthy of a town that was itself an experiment."

As an initial step, the architects asked the residents to fill out a questionnaire about their housing preferences and architectural aspirations, including styles and materials. They were united in their opposition to the flat-roofed, concrete-block housing that had been the WPA's idea of modernism, seeking instead a "friendly, open design, a village look," says Kelbaugh. The architects, working within strict federal guidelines (construction cost was $50 a square foot), created 21 airy one- and two-bedroom units in nine single-level, barrier-free buildings adapted from the shingle style. Courtyards on the gently rolling two-acre site and a three-story community building break up a possible barracks-like regularity, given that all the buildings are in east-west rows for solar considerations. Solar features include solariums with hot water heaters on pipes under the glass roofs, Trombe walls, solar vent stacks with wind-driven turbines that add visual interest, and direct sunlight from extensive windows, clerestories, and skylights.

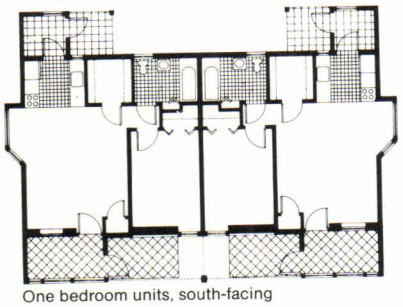
The honor awards jury, calling Kelbaugh & Lee's design "a sensitive, innovative, and imaginative response to the special needs of the elderly," cited the way the solar energy concepts had been integrated with the architecture, which is "warm, unpretentious, and playful."

Photographs by O. Baitz, Inc.

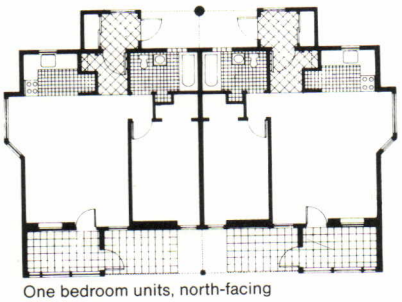




Two bedroom units, north-facing



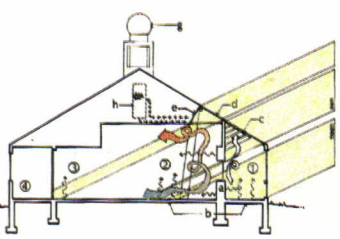
One bedroom units, south-facing

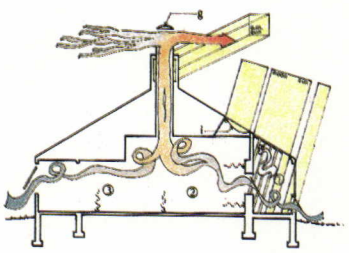


One bedroom units, north-facing

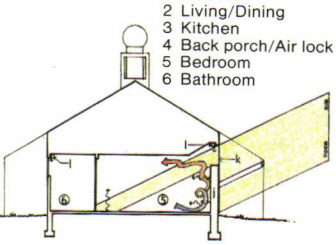


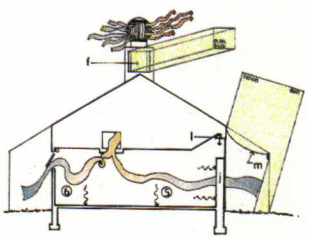






1 Solarium
2 Living/Dining
3 Kitchen
4 Back porch/Air lock
5 Bedroom
6 Bathroom



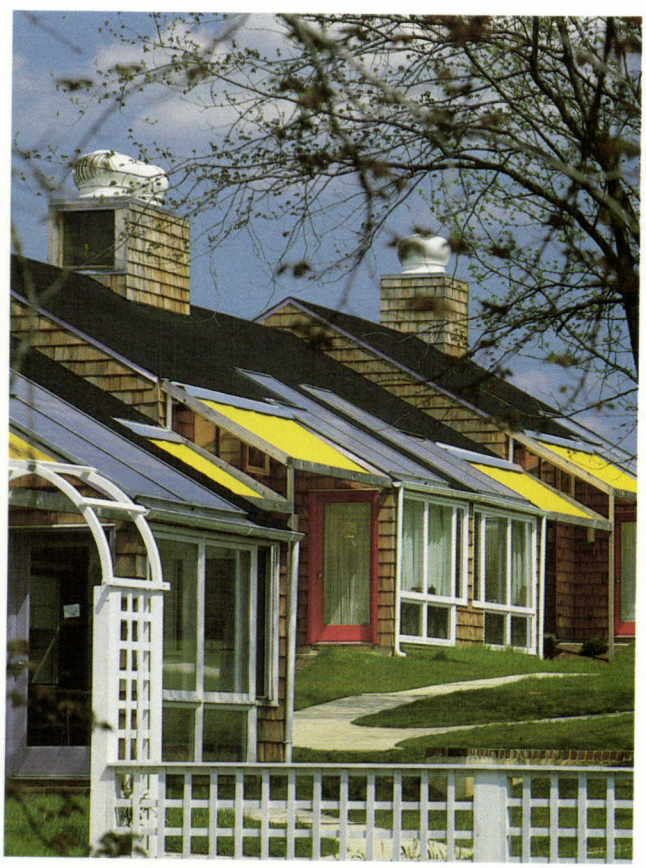


Winter

Summer

a Mass wall
b Concrete slab
c "Big Fin"
d Skylight
e Reflector
f Solar stack
g Rotary ventilator
h DHW heater/storage tank
i Pull shade
j Trombe wall
k Clerestory
l Window quilt
m Awning

Above, drawings demonstrate how homes are designed to capture maximum solar exposure in summer and winter. Left, finned heaters for hot water on ceiling of solarium. Right, awnings control sun in summer. Top, view across field shows varied roof profiles. □



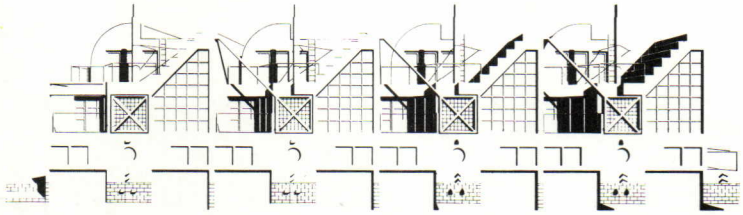


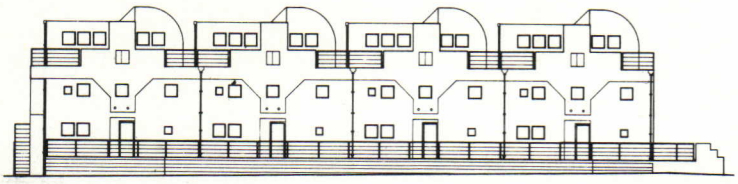
Marvin Rand

High-Tech Shell, Sculpted Spaces

Pacific Townhouses. Architect: Rebecca Binder, AIA, and James G. Stafford. By M.J.C.







When Santa Monica architect Rebecca L. Binder, AIA, designed the Pacific Townhouses (with partner James G. Stafford), she took more than an average interest in the project. Along with her husband, Binder not only developed the four-unit complex but now lives there. Much of the character of the condominiums comes from her personal desires about what her house should be like. "Since we didn't have a client outside ourselves," Binder says, "I could do anything I wanted, which is why the building looks the way it does." Also, the neighborhood offered nothing in particular to emulate or relate to.

One of the qualities that Binder wanted was large, voluminous spaces that took advantage of the view to the west, with the Pacific Ocean only two blocks away. At street level, each unit has a two-car garage and storage. The next story up, accessible either from the garage or a deck on the east side, has three bedrooms. The third level has living and dining spaces. The living room is dominated by a two-story, square-paned window that comes to a peak. Overlooking this space is a quarter-vaulted loft with access to the extensive roof deck. Between the living and dining room, with its west-facing balcony, is a black, free-standing stove that sits regally on a marble-topped dias. The stove is quite literally the heart of the house, not in plan but in elevation, being located behind the red "X" on the front facade.

Compared to the free-flowing capaciousness of the interior, the exterior is compact and tight, as though bound together by the taut railings. Binder sees the exterior of each unit as an eroded cube, carved away to reveal the contours of the spaces within, form following volume. The subtle shades of gray provide a neutral ground for the bright color. The long, red arm at the front of three of the units not only adds visual interest but diagrams the transfer of lateral loads on that facade.

Although the exterior has been called "steamship modern," the architect says that she did not consciously intend that illusion. Nor does she claim affinity for some of the new work coming out of Japan, with which the Pacific Townhouses seem to share a spirit, especially with the architecture of Kunihiko Hayakawa and Tadao Ando. "I'm one of those reinventors of the wheel," says Binder, who describes her award-winning condominiums as "making the most out of the least amount of space."

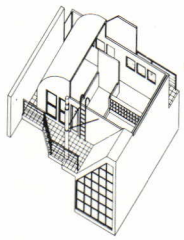
Across page, the lively corner of the northern-most of the four units, which have a 'constructivist' quality; above, left, the units as they face the ocean, to right in photo; below, the east side of the town houses, which overlooks adjacent properties.

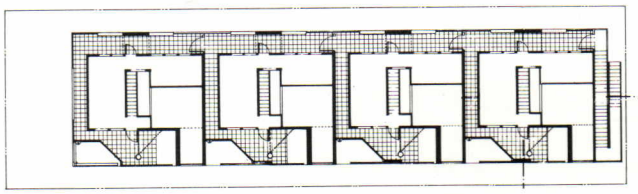


Marvin Rand

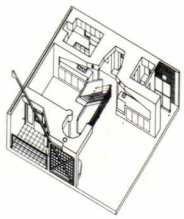


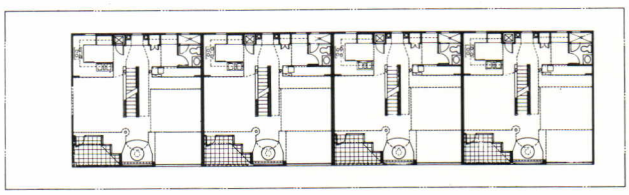
Left, view from living room toward stove and dining room balcony; below, left, loft above living room with kitchen at left in photo; across page, high, west-facing window in living room. □





Level 4

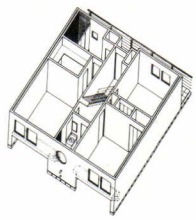


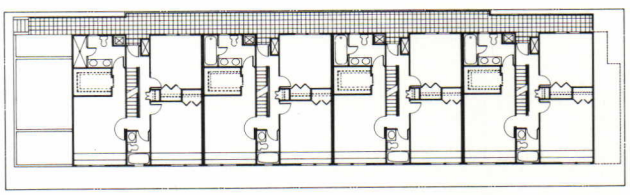


Level 3

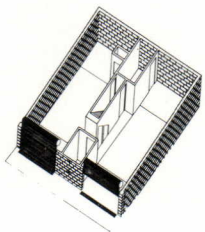
David Bayles

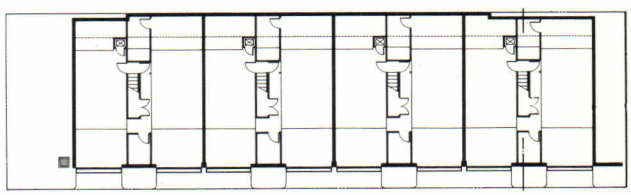






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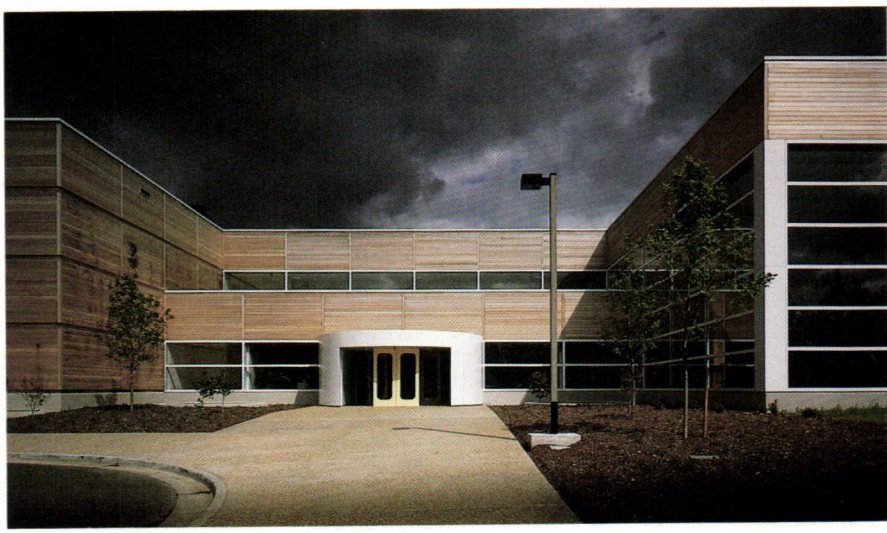
Level 1



Photographs by Jaime Ardiles-Arce

Trio of Research Pavilions in The Woods

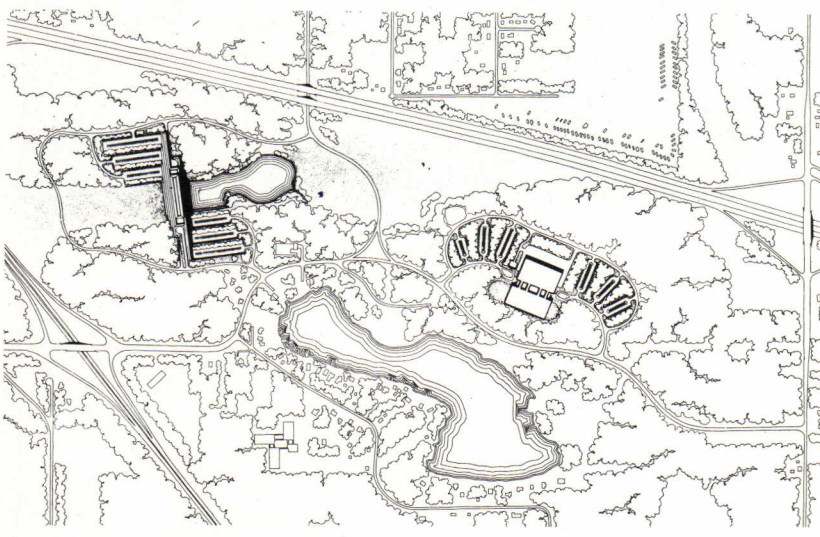
Weyerhaeuser Center. Architect: Skidmore, Owings & Merrill. By D.C.

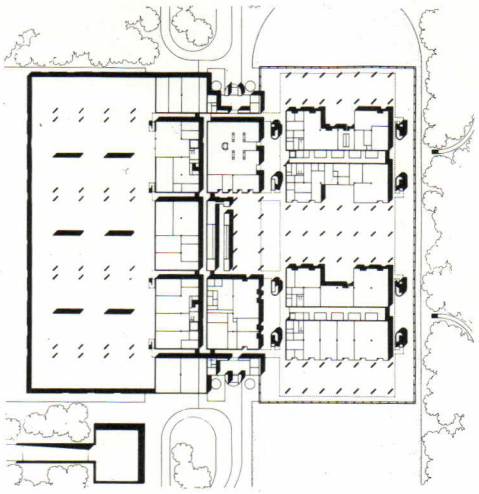


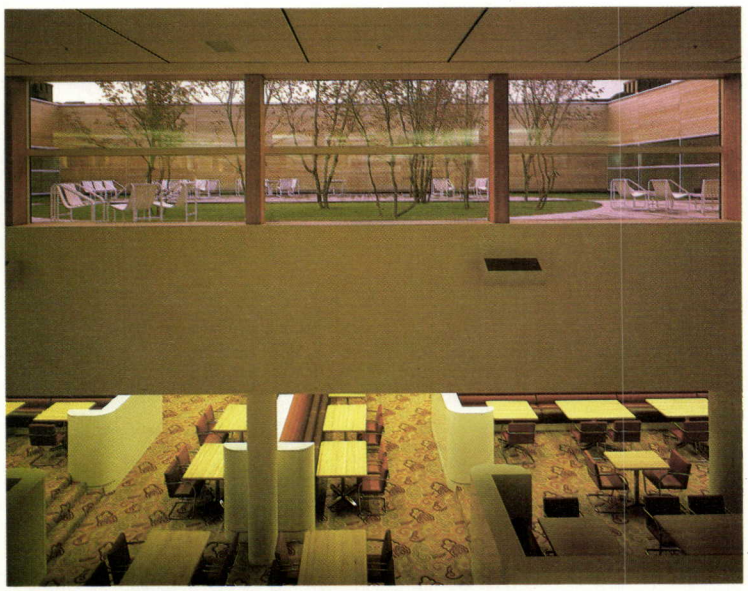
This is a paradoxical building. It was meant to be a play of glass against woods, yet most of its occupants work in windowless spaces. The perimeter glazing is clear to leave views of the woods unimpeded, in confidence that they will shade it, yet long expanses of glass are open and look out on open spaces far from the edge of the woods admitting bright sun.

In part the paradoxes can be explained by the fact that this is a building of three distinct parts; the architects in fact call them "pavilions." The one with the most glass is given to perimeter offices and interior laboratories. Then comes a connector containing the entrance lobby and common spaces such as meeting rooms. Three courtyards are carved out of this element's second floor; one is accessible to employees and two are for visual effect. The final element is a service structure, an industrial box with no windows whatsoever.

In photo above, laboratory and office 'pavilion' is at right. Photo left, second-story courtyard in the central element.



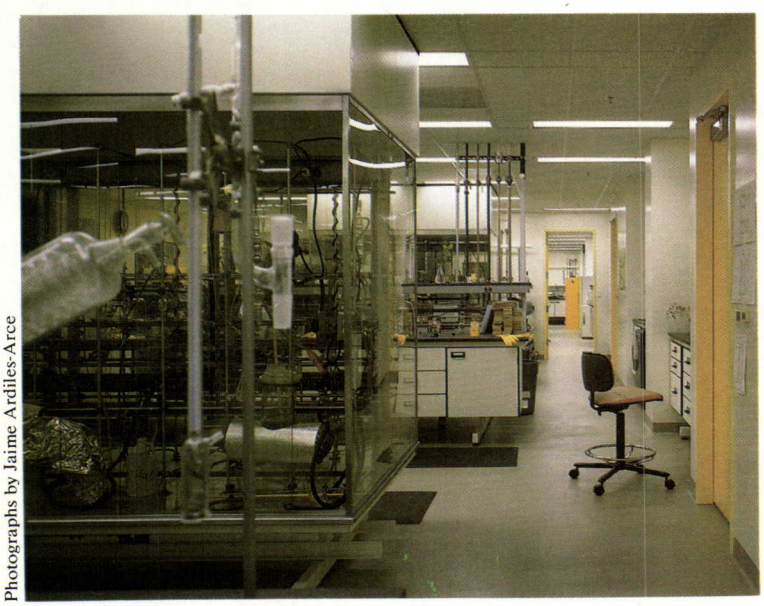




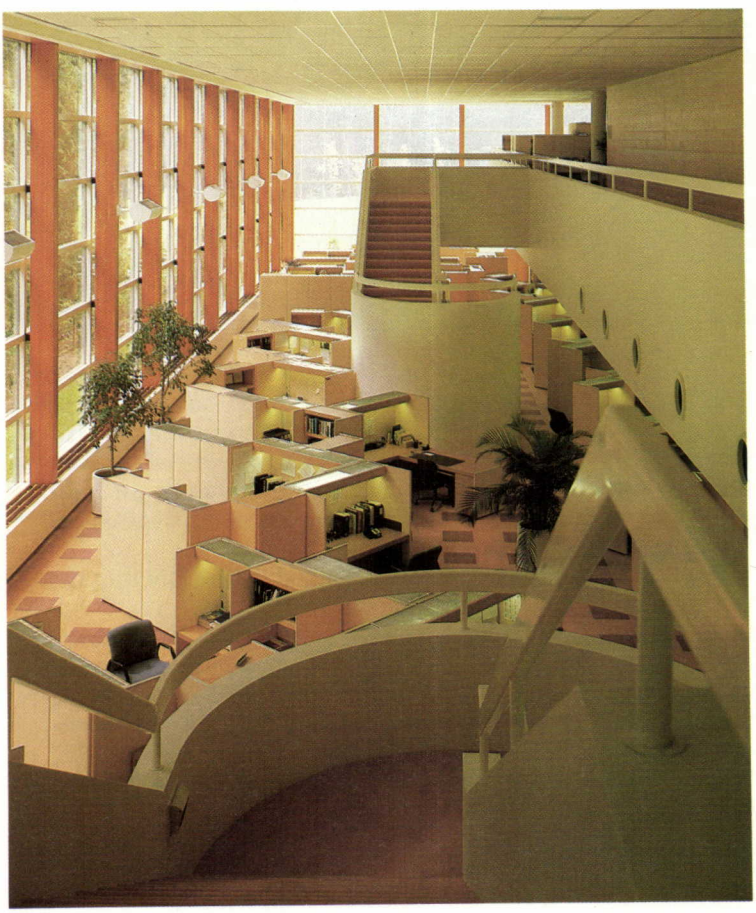
Perimeter offices, open to admit views and light to interior, sometimes seem like furnished corridors. Below, typical laboratory.

The building is over the hill and through the woods from the celebrated Weyerhaeuser headquarters on its 480-acre corporate "campus" between Tacoma and Seattle. The headquarters building spans a partially cleared valley and is dramatically visible from nearby Interstate 5. The successor building, housing sometimes delicate research and development activities, is deliberately tucked out of sight in the trees.

Not that it is at all unsightly. The contrast of gleaming glass and dark woods is striking. The glass is held in white-painted metal, and solid exterior walls are of exposed red cedar. The composition is very crisp and rectilinear and vaguely Scandinavian. The jury commented that the architects had "drawn upon the richest traditions of American modernism to create a vital and strikingly handsome building carved out of a rugged natural setting. . . . With its cedar and glass exterior shaded by the densely wooded site, the building is not so much an object in its environment as an integral part of its environment." □



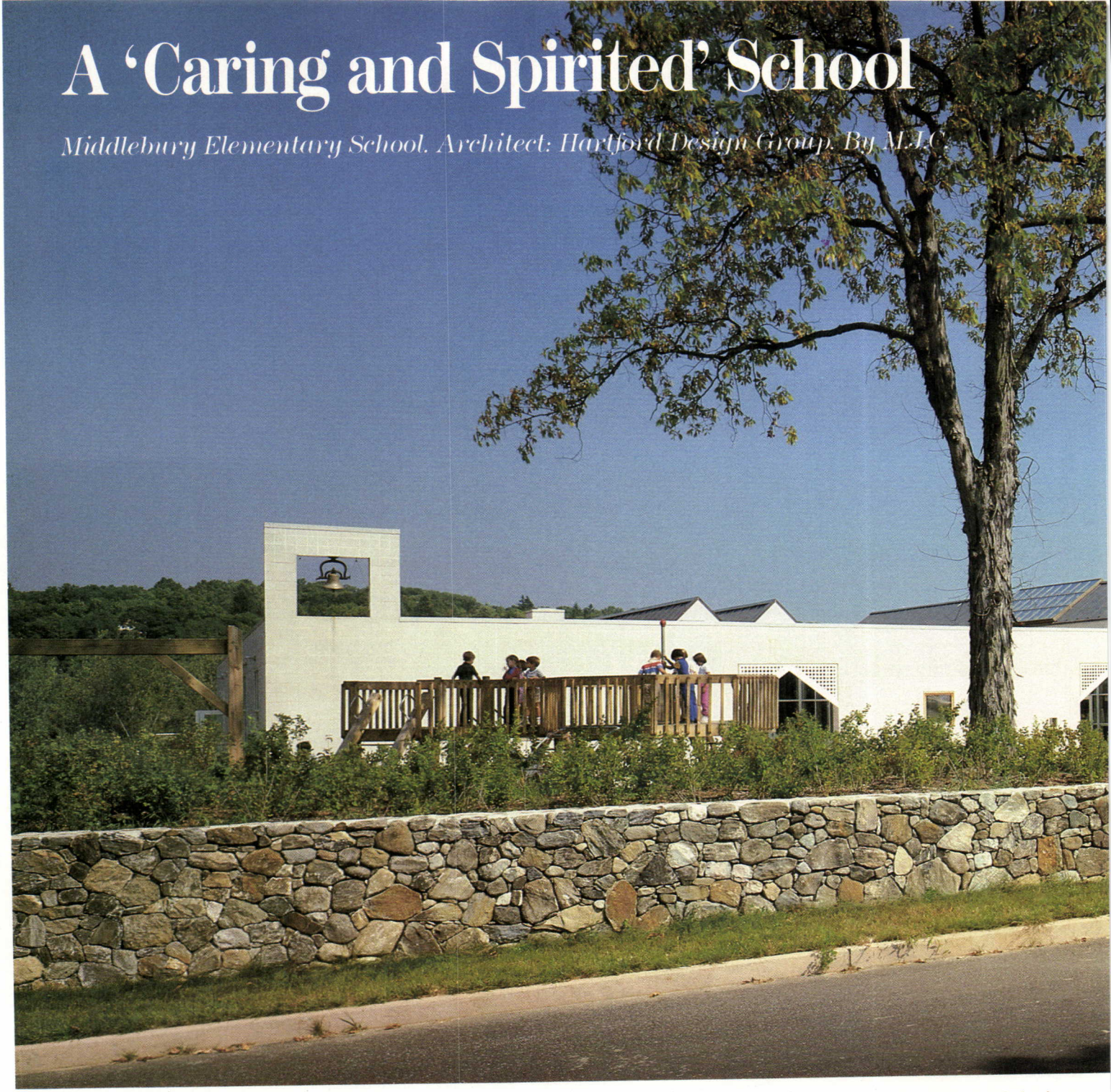
Photographs by Jaime Ardiles-Arce

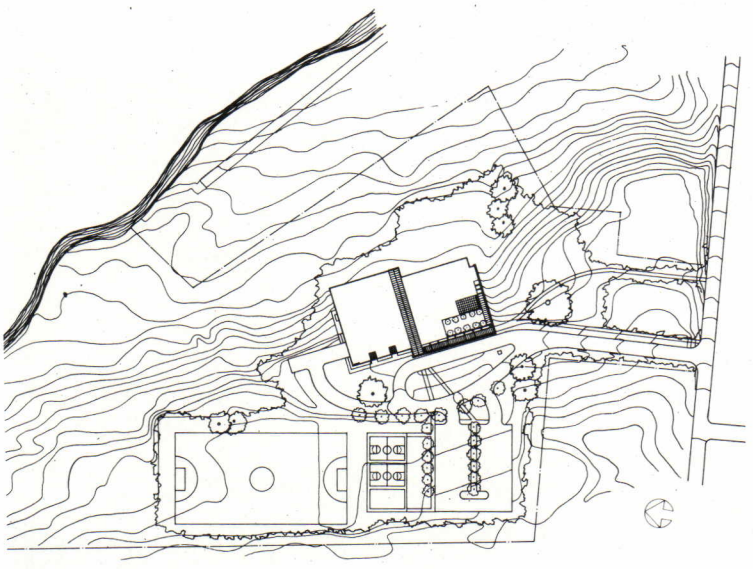




A 'Caring and Spirited' School

Middlebury Elementary School. Architect: Hartford Design Group. By M.J.C.



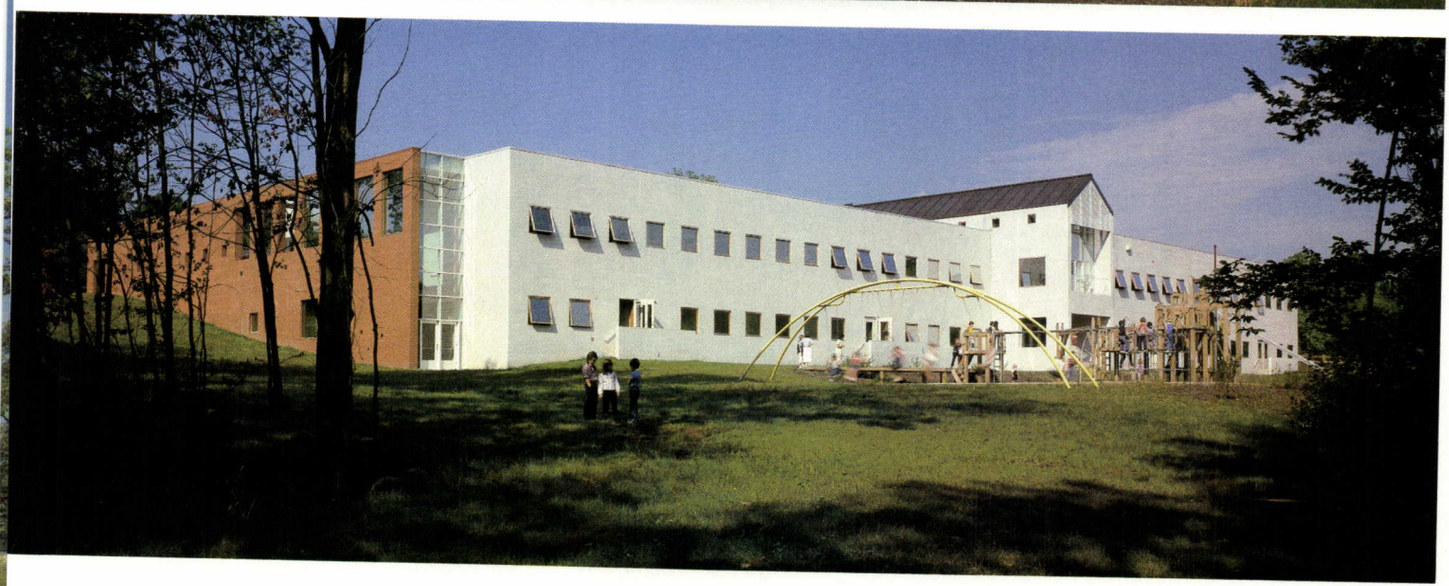


Picture a public elementary school in your mind and the image is likely to be less than inspiring. The Middlebury Elementary School in Middlebury, Conn., however, is a joyous exception to that rule. Tai Soo Kim, AIA, of the Hartford Design Group describes the building's genesis as a simple rectangular box. Kim then broke the box in two, inserted a circulation spine between the halves, stepped the building back on the southeast side, and then wrapped it in a bright, red brick wall.

"I'm intrigued by the wall," says Kim, who studied architecture in his native Korea and later at Yale. "The wall as the definition of the beginning of the man-made environment is very strong in Oriental architecture," he explains, adding that the wall offers the opportunity to puncture it with a gate through which you enter a garden and, finally, the building itself. "Those elements are very alive in my memory," Kim reflects, and he has used them here with a regional flavor.

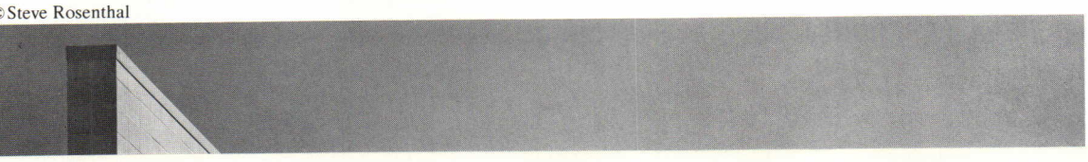
Above, school from west, with its white concrete block and red brick walls. Latticework over doorways is repeated in entrance spine. Right, rear of school with walls punctured by windows.





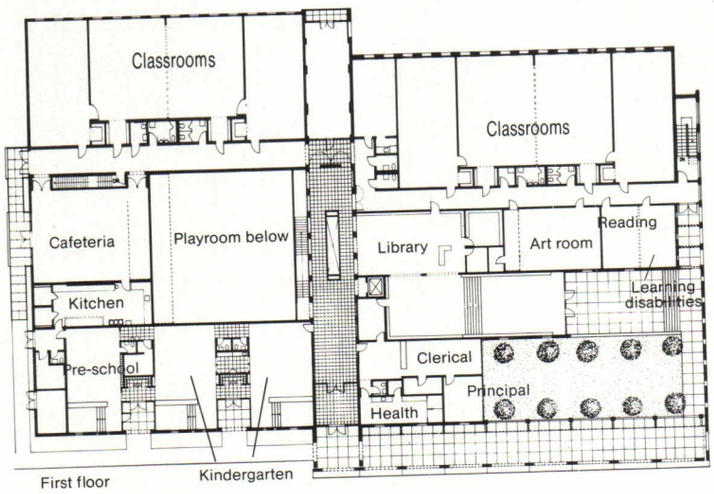


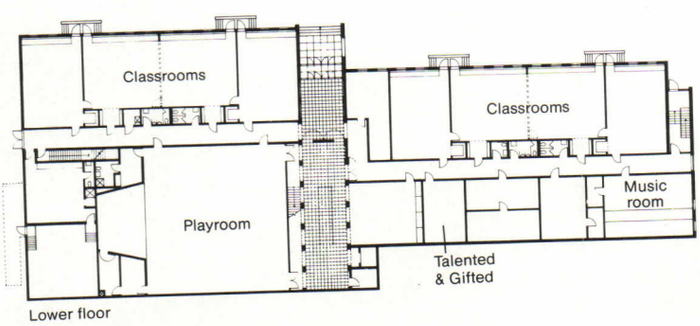
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Above, kindergarten room with lots of sunlight and deep-silled glass block windows where students have placed seashells and toys; right, the spine, with library to left and entrance beyond.

sunlight. A light well in the middle of the space brings light to the lower level. To the west of the spine is a two-story gymnasium/theater with a glazed wall that admits light from the spine and also allows views in from the hallway. East of the spine is the library, which receives ambient daylight. At the spine's north end is the faculty lounge. Originally Kim had intended the spine to extend uninterrupted from end to end. Placing the lounge here is a better solution, however, saving the faculty from a windowless room on the lower level and offering excellent views of the gently rolling mountains. Kim wisely jogged the east-west hallway to avoid long, glare-filled, Orwellian vistas.

Throughout the interior, materials are used with restraint. The spine's roof and all window trim are oak, with crisp and simple detailing. The same unpainted concrete blocks outside are used inside, sometimes covered with gray tackboards that soften them. The floors are carpeted to dampen noise, and hallway floors are edged with black slate. Indirect lighting in the classrooms and offices reduces glare and energy use.

The principal, Margaret Clark, says that the students have great pride in the school. There are almost no graffiti, says Clark, "and if there's a mark on a wall, a child will come and tell me about it." Second grade students study structures and use the building as an example in their projects. And this month, both teachers and students will open the school to the community and will honor Kim for his caring and spirited design. □



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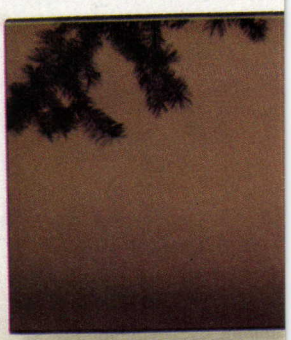
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an American example, but it exhibits the concern for site and function and planning that characterized the orthodox modern movement and it has a great regard for lasting sensual delight (not ephemeral effect) that should be the bottom line for serious late modernism.

Of American examples, some of the less bizarre skyscrapers come to mind as serious works of expressive modernism like 333 Wacker Drive, Chicago (Kohn Pedersen Fox in association with Perkins & Will), and 500 Park Tower, New York City (James Stewart Polshek). These towers still show their roots in the production esthetic but with a concern for the visual. In contrast, the IBM Building (Edward Larrabee Barnes) is visually boring despite the grand gesture of an awesome cantilever at the entry.

Expressive modernism seems to be a regular style of some practitioners. Almost anything by Mitchell/Giurgola qualifies. Venturi can be good at it when he is most restrained. Arquitectonica may succeed with some work, although their normal mode is more a caricature of modernism. Richard Meier's output fits my definition, except for the abstraction and sameness of his buildings, regardless of site and context.

These three themes may not be the only survivors of the coming realignment, but I suspect they will be among the most important ones. Intrinsic to all these themes is that buildings must be visually interesting but not visually glutted. Color is important but not required; excessiveness in anything is to be avoided; arbitrariness is discouraged; overcooking the design is forbidden.

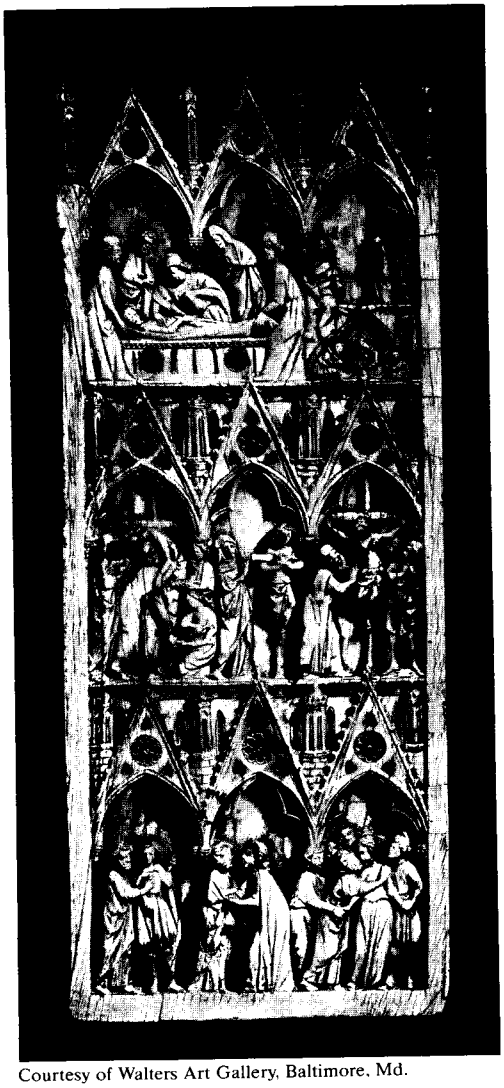
There are superb works that defy simple classification. The Los Angeles Aerospace Museum by Frank Gehry comes to mind as a unique artistic statement that may have lasting value.

The notion of urbanism also should be mentioned. The modern movement did nothing good for the quality of cities. The urbanistic theories of CIAM as well as those of the subsequent Team 10 era have been largely discredited. The Italian branch of the post-International Style has helped us to understand the value of buildings as parts of urban places. Successes in the United States in urban gentrification, such as festival retail (Rouse et al.), vation of town houses, lofts, and so forth, and our heightened sensitivity to our own urban history have all been positive fallout of the current pluralism. I predict that this will continue and get better. We especially need to address urban housing; the marketplace seems to be in good order.

Finally, however one classifies or labels architecture, the final judgment about the value of a particular building will be its perceived inevitability. We respond positively to those edifices that look as if they had to be that way. In recent history we have had quite a few buildings that seem to be, and hopefully are, of a transient theme. But there is a growing body of inevitable ones. The real heroes will be the architects who know the difference.

Lucia Howard, David Weingarten: '...debates are habitually...over style.'

History is littered with the bold visions of architects who, discerning inevitable trends and profound currents, have foreseen a variety of astonishing futures. These futures have included societies housed underground, underwater, in outer space, and beneath vast, plastic domes; buildings resembling insect colonies, oil refineries, and a whole variety of temples; Arcosanti, Broadacre City, and the Ville Radieuse. Currently, the future of architecture is hawked less in terms of grand planning schemes than in terms of style. The current future, we are assured, is postmodern, or modern, or neorationalist, or high-tech, or classical, or primitivist, or . . .



Courtesy of Walters Art Gallery, Baltimore, Md.

In discussing the question at hand, which asks about emerging directions, themes, and ideas in American architecture, we would like to stay far from these deep waters of architectural prophecy. There is, we think, as much to be gained from a discussion of the question itself as from any answer to it.

The inquiry and debate over what future buildings might be is perennial in architecture and a major source of its vitality. For the architect, all theoretical, functional, economic, esthetic, and other concerns boil down to the issue of what buildings should look like and what the experience of them ought to be. Architectural debates are habitually debates over style. This is the essence of the present question—from the crowd of current styles, which might best be pursued?

In the history of these debates an entire range of cultural, as well as architectural, issues have been attached to various styles. In 19th century Britain one debate was between 12th century English Gothic and 13th century French Gothic as the style best fitting the aspirations of then current church-building. Early English Gothic was felt to embody the ideal church, recalling a simple, honest time when buildings, ornament, and fittings were fashioned by the local people from local materials. Proponents of the early English style saw the more elaborate continental Gothic as evidence of the growing pretentiousness and political intriguing that led to the deterioration of the church as an institution. As the ecclesiological movement matured, this fundamentalist stance began to soften. Late medieval continental Gothic gained acceptance as the movement itself became more inclusive, widespread, and wealthy.

In the bright glare of the late 20th century this debate apears quaint and just a little silly. After all, architects on both sides of the question produced buildings with great grace, charm, and always, style; the particulars of the debate have long since been forgotten. The important point is that the debate over architectural styles was, at once, a debate over a culture's values and perception of itself.

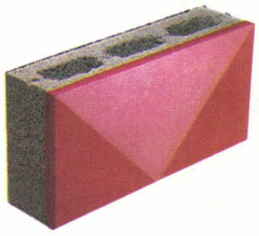
This position of style with respect to culture is much the same today. Of course, the terms of the debate have changed, as have the number of contending sides. Where 19th century England produced two positions, today there are 20.

This architectural "cacophony," if bewildering, nonetheless provides a good match to cacophonous American culture. A hugely diverse, conflicting society is best represented with a similarly diverse and conflicting architecture. As architects,

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Left, leaf of a 12th century French ivory diptych 'The Passion of Christ.'

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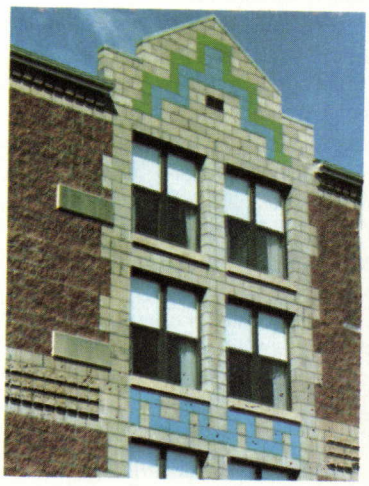
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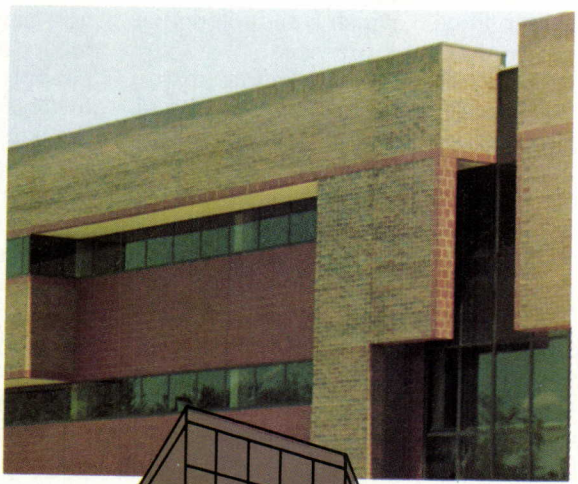
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we might revel in, not despair, America's peculiarities and idiosyncracies. It would repeat a modern mistake to delimit and suppress the range of current stylistic enthusiasms; it pleases us to report that there is no imminent stylistic hegemony. This, in fact, is the excitement attached to architecture just now—that it is regaining the substantive role it once played in wide-ranging cultural debates and definition.

If we are to discern an emerging direction for American architecture, we must look less at style than at the new sorts of interests and aspirations architects have for their work. To oversimplify, these are of two types. The first type (subscribed to by postmodernists, among others) involves making places that center attention on their inhabitants and that fit the variety of built and social contexts. The second type (subscribed to by rationalists, primitivists, and a variety of acolytes of Aldo Rossi, the Italian Marxist architect talented with cities, cemeteries, and sterling silver tea services) involves "reconstituting" architecture. That is, making architecture on its own terms, undistracted by the world outside the logic of building.

The first type, referencing society's great deeds, as well as its sins, from Palladio to pornography, might be thought extroverted. The second type, which is self-referential, might be thought introverted.

It seems to us that only the first, extroverted type of architectural interests and aspirations is capable of engaging a heterogeneous culture. Only the first type embraces everyday cultural concerns as opposed to maintaining an elite stance. Only the first type might make a virtue of cacophony.

There is a group of three works that, because they are stylistically diverse *yet* share aspirations toward humane and contextual building, point toward a new and significant direction in American architecture. These three, designed not by any of the self-described Young Turks but by three established architects, include Frank Gehry's Loyola Law School (see page 202), Charles Moore's Wonderwall for the New Orleans World Exposition, and Michael Graves' Domaine Clos Pegase winery. Each of these projects, each in its own very eccentric stylistic terms, is designed *about* the people who inhabit them and about each project's particular, even peculiar, place in the world.

Gehry's abstract, kind-of-classical, kind-of-constructivist law school concentrates on people's movements through a host of familiar, though strangely deployed, buildings. The whole assembly, offering up surprising views and juxtapositions, is firmly rooted in contemporary Southern California art culture.

Moore's Wonderwall seemed a fantastical, outsized Mardi Gras parade wandered over from Bourbon Street, a stationary parade.

Graves' Domaine Clos Pegase winery carefully choreographs a path and set of buildings, recreating at once the myth of Pegasus and a traditional farm. It is Graves' breakthrough project, imparting an accessible meaning to what might have been another set of drawing board maneuvers.

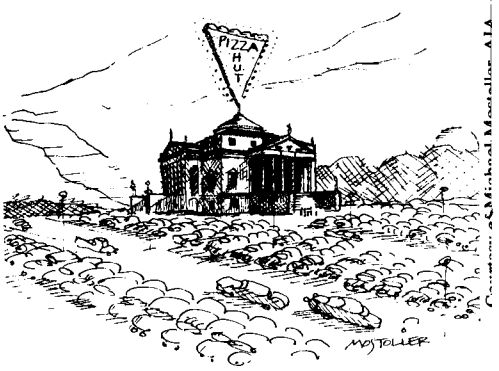
If these works are humane and contextual, they are also temporal, even temporary. The Wonderwall has already vanished. Implicit in the new direction described by these three projects is the understanding that we are not building for the distant future but for the present; not building for eternity but for our peers.

Hugh Hardy: '...we have an architecture of surface manipulation....'

Looking through architecture publications of 30 years ago I find a remarkable uniformity of premise and a general similarity in the scale and size of the buildings under consideration. By comparison, today's license appears to be chaos. We now have no official archetypes. We have media stars and media buildings (and a panoply of dead heroes), but each is put forth as jewel or personality rather than the patient labor of architecture. Looking backward it appears there was a *way* to make architecture. Schools could teach it. Critics could evaluate it. Journals could collect and publish its best examples with conviction.

In fact it was not so neat, but the present "anything goes" atmosphere is troublesome for many because they do not see its value as a liberating investigation of the limits of architectural theory and practice. In fact, the great diversity and multiplicity of contemporary architecture offers rich opportunities to explore the limits of our profession. But emphasis upon novelty for its own sake can give little opportunity to develop architecture of sufficient power to bind all these diverse approaches into a coherent, understood whole. To achieve such a goal some predict a return to earlier concepts of design based upon systems of organization and composition developed in gentler times.

But there have been three profound changes that prevent the ordering of architecture according to the tenets of the past.



The mass appeal of consumerism: The quest for utopia America represents has now been found in consumerism. Not the 18th century dreams of the perfectability of man or the faith in science and technology that fueled earlier visions of the future. These have been replaced by the delights of purchasing power and the acquisition of possessions. Consumerism's rapaciousness and exploitation require constant invention and change in order to sustain its appetites. Activities in the shopping center are therefore only partially based upon what people need; they are mostly justified by what people want.

This pursuit of happiness has become a world of make-believe in which the only reality lies in the certainty of change. No institution is safe from the enticements of consumerism; this economic dogma effectively uses the values of the marketplace to justify human existence. As a result we have an architecture of surface manipulation, beholden to the strictures of immediate financial gain. Although sometimes achingly ugly, these buildings are conceived as impermanent and subject to change as new styles replace old. In such a world architecture itself becomes disposable.

Increased ease of communication: Those who champion the increased exchange of information offered by modern technology (whether television, computers, jet planes, or high speed printing) also suppose such communication brings people closer. In fact, the divisions among us have increased in our new-found "global village." True, communication *is* easier, but because of it we tend to talk only to those with whom we agree. There seems to be a network to support every life style in America from bikers to society queens, backwoods types to yuppies. Each finds its values reinforced by various means. But each sees the world differently. So long as methods of communication continue to improve, many forms of architectural theory and practice are being realized simultaneously. It is not so much that one building disproves the validity of another. They exist side-by-side, each appealing to a different audience. Communication now makes it possible to be

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Ms. Howard and **Mr. Weingarten** are partners in Ace Architects, Oakland, Calif. **Mr. Hardy's** New York City firm is Hardy Holtzman Pfeiffer Associates.



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so surrounded with images of one's own choosing in such isolation from the values of others that it is possible to be unaware other cultural values exist.

Increased scale of buildings: A third change is the extraordinary size and mechanical complexity of contemporary buildings. The sheer bulk and intricate systems that define contemporary buildings have little historical precedent. The Chrysler Building contains 9,300 square feet on a typical floor. A single floor in the World Trade Center is 28,700 square feet. In turn, one floor of Battery Park City's towers represents 37,000 square feet. It does not seem likely that this trend toward giganticism will be reversed. With the requirements of modern financing and the ease of modern construction techniques, blockbuster buildings will continue to be commonplace. How to organize and humanize huge buildings is a challenge that contemporary architecture faces uneasily, but one it has begun to accept.

Nowhere is this more obvious than in the needless collision between preservation and development found in so many American cities. Each side in this conflict is convinced of righteous superiority. Each upholds a better America but based upon different values. The attention paid to creature comforts and the appurtenances of technology is a compelling lure in large modern buildings, but their cost, bulk, and banality are seldom recompense for the buildings they replace, or the light and air they inevitably take away. Preservationists at their most militant therefore claim *all* new construction is bad, and their absolutism denies cities the investment required to keep their physical plant operating and up to date. At the same time, midnight demolitions and political manipulations cause needless destruction of sound buildings that form part of the city's basic character. Each side in the struggle finds plenty of support for its views, but the ease of communication adds to the polarization rather than securing an accommodation.

As for the future, it is difficult, sitting at this end of the 20th century, to imagine what might replace the tenets of consumerism or the aberrations of communication and giganticism that have come to dominate contemporary architecture. We are now a nation living on borrowed money at a scale unimaginable before giant sums of international credit became readily available. This has permitted the creation of a pleasant architecture of theatrical confection in which the traditional ordering devices of proportion, discipline of structure, and nature of materials have been abandoned in favor of more quickly realized, more sensational results.

What seems so false and gives such malaise to contemporary work also comes from an increasing privateness in America, a process of fulfilling personal fantasies to the neglect of the common good. The only architecture that could unite us would be a *public* architecture that addresses rather than avoids the social, political, and economic problems around us. Without such a premise we will have more of the same brilliant but isolated examples, each built for its individual purpose, each the product of different ambitions.

John C. Harkness: 'We sorely need a little more humility in our design ....'

We are in a dramatic time in architectural history, and it is in our hands to do something about what happens from here. We are wrestling with the age-old problem of continuity and change: how much of each, how fast, what should we preserve, what are the forces guiding change. There is increasing recognition of the value of the continuity of cultural traditions; the question is how we should respond. Three paths have been tried: copying the traditional architecture of the past; designing buildings that respect the traditions of the past but do not copy them literally; and using the forms of the past as symbols, not as their original functions intended.

The first path was generally referred to as "traditional" when I was in architecture school in the late 1930s and early '40s. The architect decided what style the new building should be and designed it so that the functions would fit in that style. In the best examples, such as H. H. Richardson's work, it was carried out in a highly original and creative manner. The result was not entirely Romanesque revival—it was the work of Richardson.

The second path, and the one I was trained in, was based on the conviction that it is important to respect the traditions of the past but not to copy them. Respect meant that a new building related to an older one or an older community, responded to the scale of the older buildings, and was not overly large and aggressive. I have often thought of the analogy of a young man walking with an older man who is lame and limps with a cane. It is not respectful for the younger man to mimic the limping walk of the older man. It is in fact, a mockery. I think much architecture that mimics fine, older work is really a mockery.

The third path is the tendency today to use forms symbolically or metaphorically, in ways unrelated to their logical functional application. The design relates to the past traditions the way forms appear in our dreams, totally out of context. I am sure that this is intentional; it is a way of saying "we have a past, but we live in a different world today." Columns are symbolic, not structural; arches are broken at their apex. (Oddly enough, one the earliest contemporary examples of this to my knowledge was the arch at the entrance to the University of Baghdad, which Gropius designed. He said it symbolized the "open mind." Did Gropius really start postmodern architecture?)

What we see happening today is not clearly any one of the three paths and is often a mixture of them, although it seems that the last is the most popular. There is, nevertheless, some very good and encouraging work being done, particularly in cities where buildings are being designed to relate to their culture and surroundings.

Looking back briefly at our recent past, in the city the emphasis was on urban renewal; too often existing buildings were totally wiped out and new ones built with no relation to the past. Even where an isolated new building did find itself in the midst of an older part of the city or college campus, the result was, at best, an attempt to respond by the "respect" approach, not by using specific forms from the past. A great many fine older buildings and neighborhoods were destroyed in the name of progress.

It is interesting that we were more ready to recognize the culture of the past in foreign countries than in our own. The foreign buildings program laid great emphasis on the fact that a U.S. Embassy or other U.S. building should respect and relate to the country in which it was built. Architects involved with these projects researched the buildings of the countries

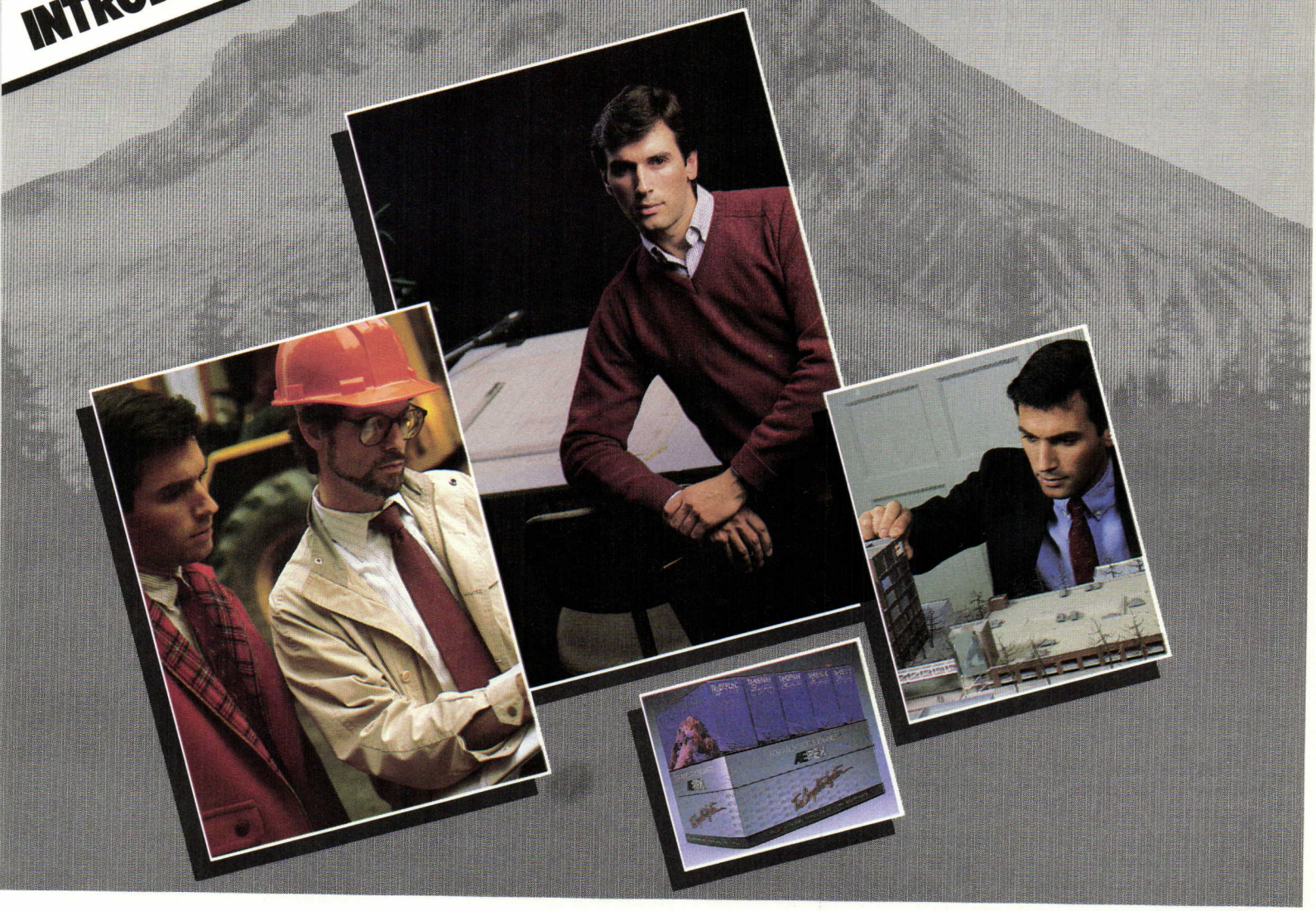
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Below, entry arch to the University of Bagdad by The Architects Collaborative.



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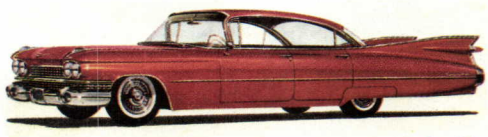
in which they were working and used the lessons as best they could. One of the dangers of this kind of response is falling into a kind of "neo" architecture, like the neoclassicism of the Mussolini era in Italy.

Why has it taken us so long to wake up to our own culture in the United States? Perhaps because our cities are a mishmash of styles already copied, often badly, from other cultures. There are, of course, indigenous exceptions to this. Some architects have built on these traditions as Frank Lloyd Wright did in his prairie houses. Or, as Lewis Mumford said years ago, "Gropius' House in Lincoln, Mass., is a perfect outgrowth of the Puritan tradition." We are finally realizing that even in situations where the surroundings are not architecturally significant, there is still the possibility to relate to what *is* there in a way that enhances the whole. This is certainly a very healthy and encouraging development.

This leads to the question: To what extent should a building fit into its surroundings, and to what extent should it stand out? And why is it that some kinds of repetition in design produce a wonderful harmony and others appear totally out of control? The uniformity of older European cities, hill towns, and the old waterfronts of American cities are wonderful to live with. But the sprawl into suburbia, the shopping malls, the multiplications of glass boxes in our cities have lost all human scale. I think it is the difference between native costumes growing naturally and spontaneously out of a culture and uniforms being imposed on people by an outside authority.

Granted, the outside authority over buildings is often economic factors dictating size, location, and cost, and often pressing to increase the density even more than the upper limits allowed by zoning regulations. This does not produce a more humane environment.

One tendency that grows out of this control by economic forces and that has become more evident recently, particularly in commercial buildings, is the "sales approach." In fact, our whole culture is invaded with the idea of selling almost as if it doesn't matter what we sell. I am afraid we architects are falling into the trap the automobile industry fell into. In decades past the U.S. auto industry spent millions designing cars with an eye to sales, with tail fins and much useless chrome. They were oversized outside and inefficient to operate. The Europeans and Japanese meanwhile were designing more efficient engines and more compact cars, which incidentally were far better looking. I think that design that addresses the real needs of the user, and the way the product functions, is far better than design that looks to sales. An architecture that is primarily addressed to sales is probably not a very good neighbor. It waves a flag and says "look at me" rather than fitting in.



Courtesy of Michael J. Crosbie

There is, of course, a certain joy in breaking the rules and not fitting in, and occasionally it can be effective. In architecture, particularly in cities, buildings are living by a certain set of governing norms, be they zoning regulations or more intangible customs and traditions. Occasionally, breaking these rules can produce a very striking effect, as for example, the John Hancock Tower in Boston or the Eiffel Tower in Paris. But it has to be the right exception in the right place, and if everyone does it the result is chaos. The problem is that we all want to be the eccentric genius who breaks the rules, and our cities end up being a mess. We sorely need a little more humility in our design and a little less self-consciousness.

I have spoken about continuity and the various methods of responding to the need to recognize in our architecture that we are the product of our own history. Let me comment briefly on some of the forces producing change.

There is a new force that is affecting us that will, I believe, affect us more and more in the future and that is how we deal with energy. We are realizing that there is a natural limit to our sources of depletible energy—fossil fuels, forest, oil, coal, etc. Simultaneously we have discovered nuclear energy. There is a very great danger connected to the use of nuclear energy, not to mention the possibility of *misuse* in the hands of irresponsible people or countries.

This creates the challenge for us as architects and planners to produce designs for buildings, and for whole cities, that minimize the use of depletable energy and maximize the use of natural energy. It certainly suggests designing communities less dependent on gas-guzzling automobiles, with better forms of mass transportation, better relationships of home to work place, and more locally grown food. For buildings, it points toward concern for orientation, proper insulation, and the use of natural light. These factors are more important than the details of a particular style and should receive our highest attention.

Finally, I think we are at a time when we can really make this the best of times. We have at our disposal the technical knowledge to design wonderful buildings and the manufacturing knowlege to do it on a scale that can help people all over the world. We must learn how to distribute this knowledge without destroying native cultures. We must learn how to control our knowledge of nuclear energy before it destroys us. We can have continuity in our architecture; this civilization was not born yesterday. However, we must also change to recognize new challenges that never existed before.

Architecture is a social art; it does not exist for itself alone. It affects people and has a social responsibility. We may play a small role in the total decision making that determines our physical surroundings, but it is a critical role. I think we architects are in many ways the conscience of society.

Mr. Harkness is a principal in The Architects Collaborative, Cambridge, Mass.

Joan Goody: 'Our images today are less restricted by moral dicta....'

Today we see far less celebration of the sophisticated technologies of building and far more sensitivity to the community's cultural history and visual associations. The "new pluralism" has indeed given us greater variety of stylistic choice than the stringent rules of "modernism" allow. But how good are the results?

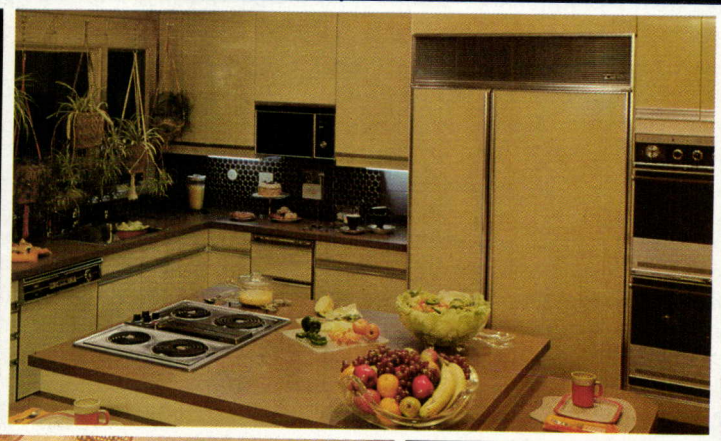
At their worst, these newer buildings and ideas are as romantically misguided as the old. Many of today's allusions to the historical past may escape everyone except those who have read their architect's descriptions. Have the possibilities for architectural failures grown equally with the increase in choice of style? Is a second rate version of the International Style worse than an unsure hand pulling images out of today's fuller grab bag? And have we lost the sense of social responsibility for our work that generated much of the spirit of modernism? Are today's buildings, in fact, about nothing but themselves?

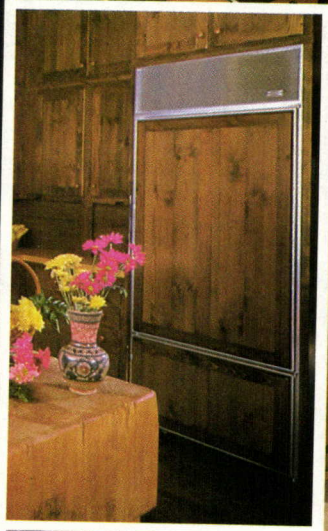
I think it is easier to do good work today than it was 10 years ago. First, we recognize that good design alone will not solve economic and social problems. With more modest goals—and greater humility—we can serve our clients better. We may listen more, for example, to what the public housing tenants tell us now that we're less sure we have all the answers to tell them. And we may hear them when they tell us how pitched roofs and picket fences mean "home" in more U.S. communities than stacked white boxes. If we care, it probably is easier to match our image to theirs.

Our images today are less restricted by moral dicta about our obligations to express structure, function, and flexibility. We have learned that a building doesn't

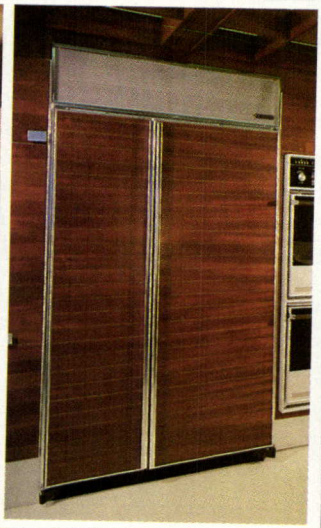
continued on page 320















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Essays *from page 318*
have to *look* flexible to be flexible. We've seen successful adaptive use where older buildings, with their odd corners and angles, are highly prized for the individuality of offices or rooms and function quite well. Instead of forcing a regular, evenly divisible form on an odd shaped site, we accept the anomaly, perhaps even seek it.

Our structural systems today are more likely to play a merely supporting role for a building image that is often selected because of its associations with the past, a past we're no longer afraid to acknowledge and even adapt. The men who brought us the International Style, from Gropius to Corbusier, lived in European cities where they were surrounded by a variety of richly detailed, masonry buildings produced over many centuries. In such a setting, the idea of an elegant, spare building stood out in refreshing contrast against the ornate palaces that bespoke former autocratic regimes: The simple box would provide a fresh new symbol for a democratic, rational future.

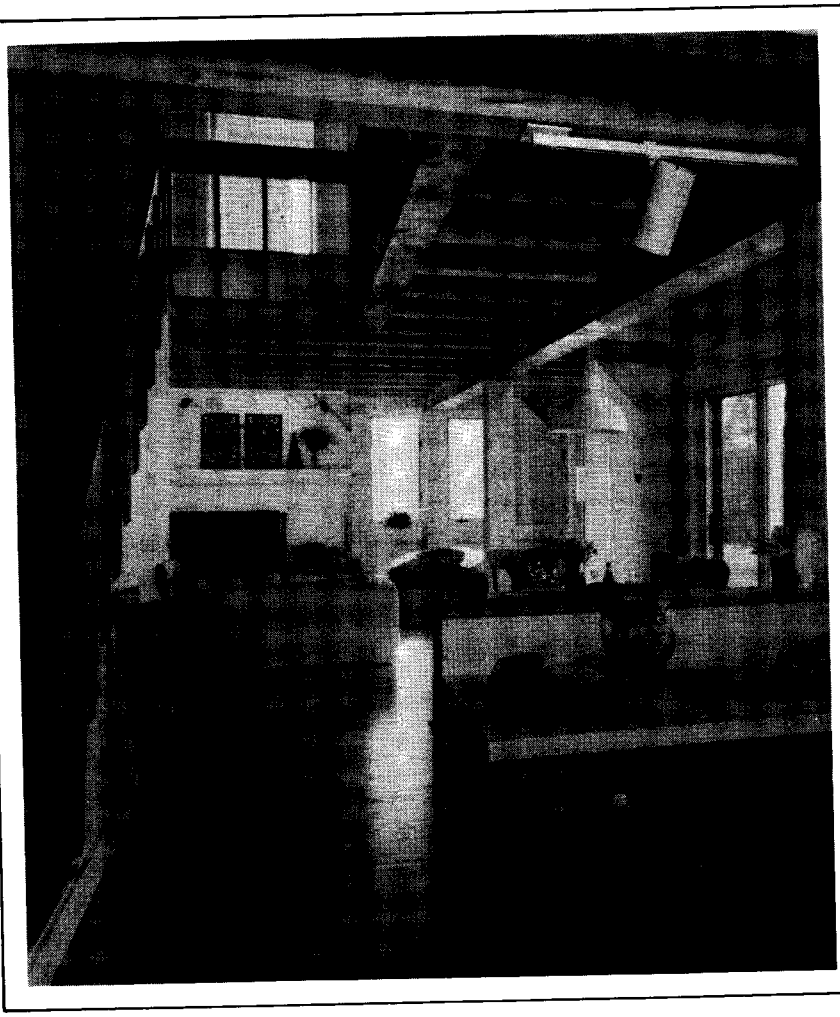
What links the varied projects being produced today, sometimes by a single office? What is the basis of their esthetic integrity? I believe it rests today, as it has always, on the appropriate use of the available materials and methods of construction. Although the means and materials available to us today are far greater than those of 100 years ago, we are more cautious of their potential than we were 10 or 20 years ago. We have seen the results of our ability to span wider and build higher than ever before, and we've had second thoughts about whether the maximum engineering feat is always the best architectural solution. We sometimes decide that "less is more" in terms of scale. And we less frequently believe that in terms of surface enrichment.

We've found that the smooth surfaces and expressed joints of the best made (and higher budget) modern buildings can translate into the unpleasantly imperfect and not very weathertight wall in budget materials. We're more willing to use moldings to cover joints in surfaces that are more likely to be made of regionally appropriate materials.

And we're more likely to select our materials from the local palette, not only for weatherability and contextual harmony but also in acknowledgement of the sensual appeal of some of the traditional surfaces—like patterned brick and carved stone. We may aspire to the sculptural qualities of carved stone details, but today's granite buildings have an inch-thick veneer on steel trusses. A new set of construction problems must be addressed: What we can do in that inch-plus skin to create greater articulation, pattern, or texture?

The challenge of today is to find ways to use the materials now available to us to create the rich variety of forms and surfaces from the past that we have recently acknowledged we love. It is not an easy task. When we try shortcuts for effect that do not suit the materials or climate, we can produce a stage set that wears poorly after opening night. But within the constraints of our demanding discipline we feel freer to examine multiple paths to the creation of delight. □

Ms. Goody is a principal in Goody, Clancy & Associates, Boston.



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Bravado Variations in a Consistent Theme

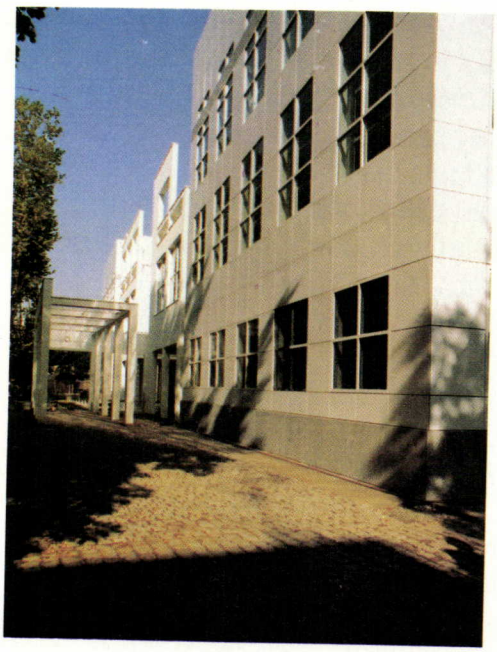
Richard Meier, Architect. Introduction by Joseph Rykwert. (Rizzoli, $50 hardbound, $35 paperbound.)

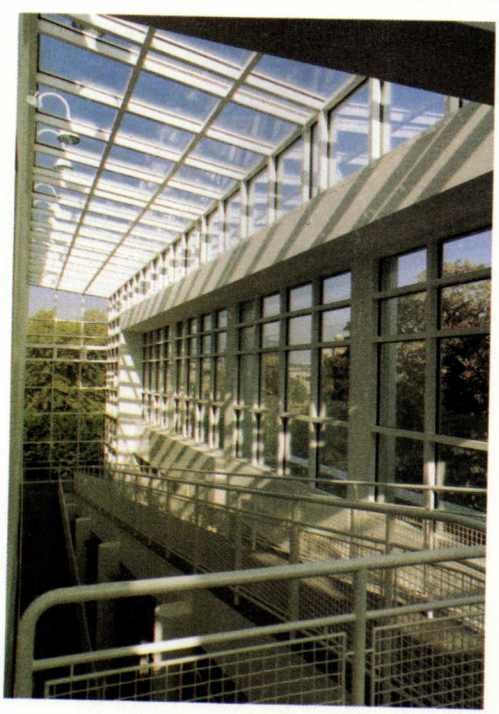
Richard Meier, FAIA, has reached an interesting stage of his career. He has recently celebrated his 50th birthday; he has earned the Pritzker award; he is making plans to move his New York City office into new, larger quarters (in a loft building to be shared with Gwathmey Siegel and Vignelli Associates); and he has captured, from a field of the world's strongest competitors, the commission for California's $100 million Getty Museum. He seems to have the opportunity to carry his already mature art to new heights, and it will be fascinating to see what he produces in the next few years.

This is therefore an excellent time to review his accomplishments to date, and the present book is an excellent reminder of those accomplishments. They add up to a body of work that is unsurpassed in its consistent level of quality by any of Meier's contemporaries.

The new book is similar to a book about Meier's work published by Oxford University Press in 1976: Each has a relatively brief critical essay (Rykwert's 1976 counterpart was Kenneth Frampton) followed by explanatory—but nonjudgmental—captions; both were designed by Massimo Vignelli, who has rightly felt no need to reinvent his handsome format; and each closes with an eloquent postscript by John Hejduk, FAIA.

But the new volume is more satisfactory, not only because it contains eight more years of work and covers the earlier years more completely, but also because it adds a chronological survey of all Meier's work and a bibliography of writings (some of them in this journal) about his major buildings. The new book's greatest asset, however, is that it adds a generous amount of color. Meier's buildings may almost always be white, but they are white in the context of a colored world, and their spectacular iconic quality is not fully communicated in black and white photography.





Above, two views of the Kunsthandwerk Museum in Frankfurt, West Germany, a recent design by Richard Meier that exemplifies a 'new repose' in his style.

Rykwert's introduction is clear and intelligent. He explains that Meier did not select his neo-Corbusian style—"the style chose its architect"—there being for an informed architecture student of Meier's time "only one body of architectural work . . . backed by a sustained, sometimes enthralling theoretical meditation: Le Corbusier's." Rykwert further explains why, having chosen his style, Meier has stuck with it so doggedly: because modernism's "much-vaunted devaluation has not led to the replacement of the old currency by some equally glittering and more valuable new one."

Even so, the collection of works presented by this book impresses us less with its consistency of manner than with its variety. The style that Meier has chosen and maintained apparently allows him great range; within it, he exercises his imagination with the bravado of a circus juggler.

Perhaps the most recent work, such as the museums in Frankfurt and Atlanta, indicate that Meier is turning from such displays of virtuosity (the Atheneum in New Harmony [see page 253] being the most spectacular display) toward a new repose. And perhaps Kenneth Frampton, writing in *Cassabella*, is right in thinking that "the Frankfurt museum brought Meier face to face with the German classical tradition and shifted him off the main line of American romanticism . . . away from what was surely a Gravesian affinity for neocubist baroque toward a more rigorous structural method. . . ."

The design of the Getty Museum will foretell Meier's future direction more clearly. It is a design for which all architects wait in happy anticipation. We wait, too, for another retrospective of Meier's architecture a decade from now, a book even richer, more satisfying, more dazzling than the present volume.

STANLEY ABERCROMBIE, AIA

Mr. Abercrombie is editor of Interior Design *and a former senior editor of this magazine.* *(Books continued on page 328)*

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Kahn's Daughter Traces His 'Halting and Devious' Development

Beginnings: Louis I. Kahn's Philosophy of Architecture. Alexandra Tyng. (Wiley, $29.95.)

This is a remarkable book. When famous architects die, one wonders what they must think from up there of all the posthumous rubbish written about them. Lou Kahn must writhe to hear what he is said to have thought. But he had the good fortune to have a daughter who listened and understood. In this book she has written a valid account of her father and his work.

Alexandra Tyng is a painter; she paints buildings especially well. As the daugher of two architects, she has grown up with the language of architecture and can retell it in good English. She has written an absorbing account of her father's architectural career and his efforts to formulate his philosophy of architecture.

I am not sure that philosophy is the right word. One of the best things about being an architect is that no one asks, as they do of painters and sculptors, what does one's work mean, or even what it's meant to be. Like music, it obviously exists for its own sake. One might expect a great architect, which Kahn was, to let it speak for itself. But to Kahn this striving to explain, especially to himself, was an integral part of his architectural thought.

It made him an excellent teacher. He had that quality *sine qua non* of a great teacher of conveying the hard travail and excitement of the art: He convinced his students that architecture was something worth spending one's life on. Nevertheless, he was not fundamentally articulate. From his Jewish background came a kind of mystical Old Testament poetry; from his reading of psychology, especially perhaps of Jung, came a tendency to load words with a meaning they were unable to carry, or a meaning peculiar to him—words like aura, will, and psyche. He invented words like ina and concepts like spent light and existence-will. At Penn, I remember, the old found his lectures obscure; the young of all ages were enchanted by a strength of his concepts.

Tyng deals well with this, giving Kahn's own words from lectures, articles, and letters and relating them to his architectural development, with copious illustrations of his buildings. Moreover, she recounts his early years, his family background, his intense relationship with his mother, and his early interest in music—which could have been his career—building up a vivid portrait of this complicated genius. I find only one lack: not enough about his humor. He had a gleeful puckish delight in the absurdities of the world and a vast fund of outrageous stories, which he told wonderfully well.

Kahn's architectural development was halting and devious; Tyng describes it clearly. From a slow and, in his own words, "thoroughly misguided" start, he was drawn like most of his generation into the modern movement. Liberated at first, perhaps; but he was in truth a classical architect, and he had to escape from modernism to achieve his own style. He was fundamentally a traditionalist: His architecture had its roots in his Beaux-Arts training at Penn under Paul Philippe Cret and John Harbeson, and he always referred to his sources as the temples and monuments of history. But he was 46 before he left his long association with Stonorov and in his 50s before he began to realize his capabilities.

And how great they were! The Yale Art Gallery of 1953 was his first mature work. The Richards Medical Building at the University of Pennsylvania of 1958 was the first to bring him wide fame. In the next 15 years, Kahn simply created a series of masterpieces that could well have taken a lifetime. Each one showed new insights learned and new forms created. Unlike many modern works, they appeal not only to architects but to all who can recognize architecture when they see it. Alexandra Tyng describes the Kimbell Museum in Fort Worth as "one of the few truly magical buildings." The Mellon Art Center at Yale, his last work, is certainly another. SIR PETER SHEPHEARD

A partner in the London firm of Shepheard Epstein & Hunter, Sir Peter was formerly dean of the Graduate School of Fine Arts, University of Pennsylvania, where he still teaches.

The Dream of the Factory-Made House: Walter Gropius and Konrad Wachsmann. Gilbert Herbert. (MIT Press, $22.50.)

Walter Gropius is most widely known as a teacher, at the Bauhaus and then at Harvard. What is less well known is that he spent most of his life attempting to perfect the factory-made house.

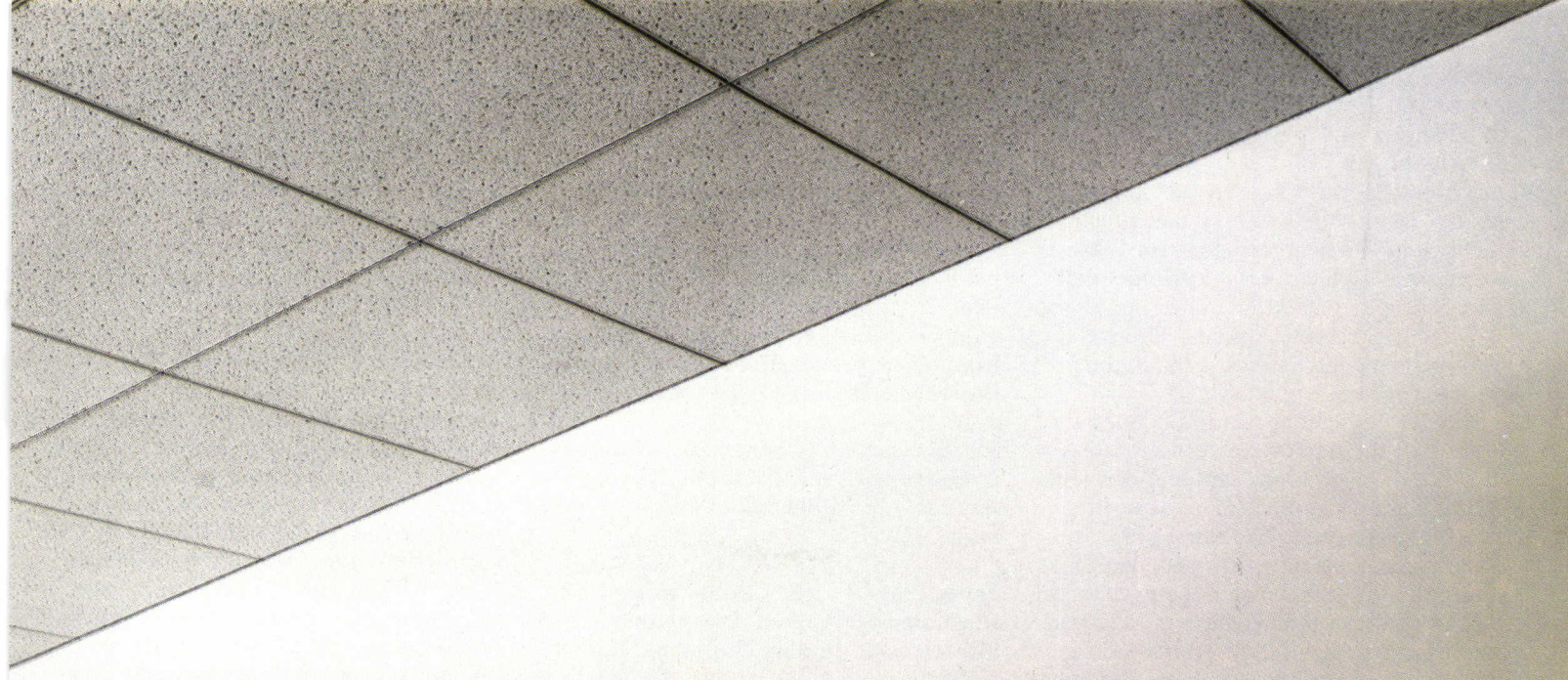
In 1910, while working with Peter Behrens, Gropius submitted a memorandum to Walter Rathenau, a principal director of the AEG and Behrens' principal client. That memorandum, "Program for the Founding of a General Housing-Construction Company Following Artistically Uniform Principles," outlined a theoretical approach to the production of housing that today remains one of the most cogent and clear expressions of the goals of industrialized housing. Gropius had two objectives: improved quality of design and construction, and greater economy of cost. It was expected, and desired, that multiple, even infinite, variations of the standard house would be possible to build. It was the quality of design and the manufacture of the components that brought unity to the final buildings, however disparate they might be in plan.

While Gropius was developing a theoretical approach to production housing, Konrad Wachsmann began with a more practical involvement in factory-made houses. The author shows Gropius' commitment to industrial systems to be theoretically more progressive and seemingly inevitable, where Wachsmann's introduction to factory housing appears to have been almost accidental. He was a "master student" of Hans Poelzig in Berlin in 1925, after having studied with Henrich Tessenow during the previous two years. In 1926, Poelzig secured a job for Wachsmann with the firm of Christoph & Unmack, at the time "the largest and oldest manufacturer of prefabricated wooden buildings in Europe." With his relentless search for perfection, Wachsmann soon became the firm's chief of design. A fundamental effect of his experience was its revelatory influence. As he said, "In a split second I understood that mass production was more than a technological event. In fact, I suddenly sensed that industrialization was the answer to building. . . ." This revelation kept Wachsmann searching for the ultimate industrialized house for the rest of his life.

The author includes an extended discussion of the Hirsch Kupfer copper house. It is an interesting and enlightening story of one firm's success, and lack of it, with factory-made houses, foreshadowing the experience Gropius and Wachsmann eventually were to share.

In 1941, after having emigrated to the U.S., and while Wachsmann was living in Massachusetts with Gropius, the two developed the "packaged house." Beautifully conceived and detailed, it appeared to have every chance for success. Several interests were willing to back the project financially, and it was well received by both the architectural and the general press. The timing seemed propitious, as a great need for housing existed. But, after a series of false starts, design revision, organizational changes, and general delay, the dream came to an end. How that dream ended is the crux of this book. The story is instructive from an entre-

continued on page 336



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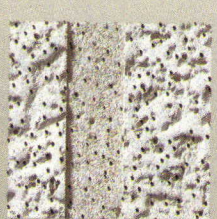
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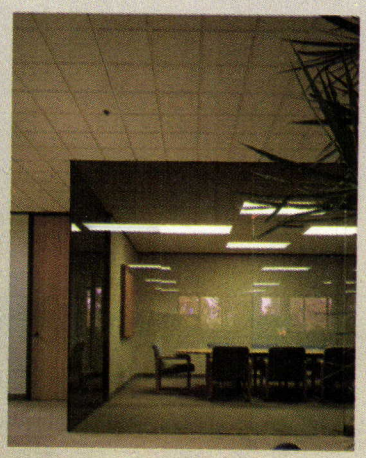
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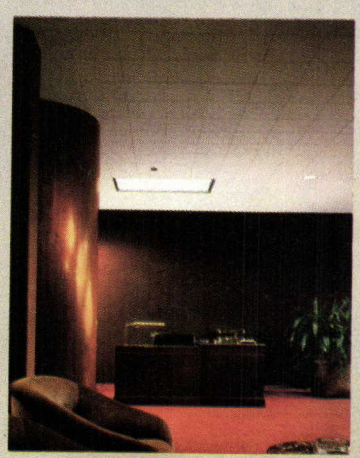


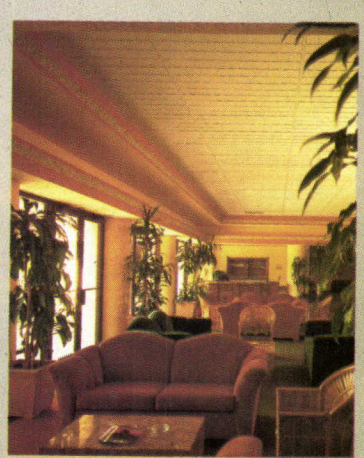
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Books *from page 328*
preneurial as well as an architectural point of view, and the message is sobering, if not depressing.

Gilbert Herbert has written an informative book, filled with vintage illustrations. It is well documented, with 44 pages of end notes. There is an appendix that is a chronological outline of Gropius' and Wachsmann's achievements. There is a bibliography and an index. In all, the presentation is quite scholarly.

It is in this scholarly approach, however, that the book's greatest weakness lies, for it has the look and feel of a text. What is worse, it reads like a text, the workmanlike prose unfolding the story in relentless, machine-like fashion. The flash, the fire, the tension, the excitement of the various projects are not conveyed. For example, significant events such as the 1927 Weissenhofseidlung at Stuttgart are discussed. Participants at this housing exhibition included Mies van der Rohe, Le Corbusier, J. J. P. Oud, Hans Scharoun, Hans Polzeig, as well as Gropius, but the impact of the event isn't even hinted. In his description of the collapse of the General Panel Corporation, Herbert notes that the single-family house is "that most emotionally charged, personal of possessions." It is unfortunate that he has not infused his account with charges of that emotion. One senses that the author wanted to have everything perfect—completely researched, accurate. It is ironic that even as the search for perfection was a principal factor in the demise of the General Panel Corporation, in the pursuit of thoroughness, Herbert has drained the blood from his subjects and, hence, his book.
PHILIP S. KENNEDY-GRANT, AIA

Mr. Kennedy-Grant practices architecture in Bedminster, N.J., with the Office of Architect & Planner Barrett Allen Ginsberg, AIA, PA.

Frank Lloyd Wright's Robie House: The Illustrated Story of an Architectural Masterpiece. Donald Hoffmann. (Dover, $7.95.)

Frank Lloyd Wright had a client to be cherished in the venturesome businessman Fred C. Robie who was about as feisty as Wright and as much an individualist. In later years when Robie was living in Cleveland, he said of Wright, whom he commissioned in 1908 to design his innovative dream house in Chicago's Hyde Park: "And I thought, well, if he was a nut, and I was maybe, we'd get along swell." And so they did, from the initial planning to the final execution and furnishing. In this lavishly illustrated and entertaining book, Donald Hoffmann uses family documents and an array of other resources to give a full account of the Robie house—its planning and construction, its interiors, and the major actors in this endeavor. Robie's son told the Chicago *Sun-Times* that he saw Wright in 1956 and that the architect asked about Robie's father, and commented, 'A good house, for a good man.'" At the age of 90, Wright led a fight to save the house when the then-owner, the Chicago Theological Seminary, determined to tear it down. Wright said, "It all goes to show the danger of entrusting anything spiritual to the clergy." The house was rescued, "but only as an inauthentic fossil," says Hoffmann. And in a footnote, he comments: "In the years since World War II the house has been violated in every way, so that almost nothing about it is right (or Wright)." This book helps us to understand what the house was when Robie called it "the most ideal place in the world." MARY E. OSMAN, HON. AIA

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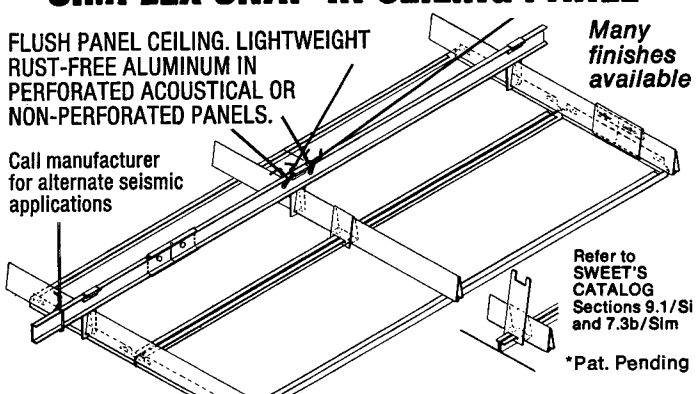
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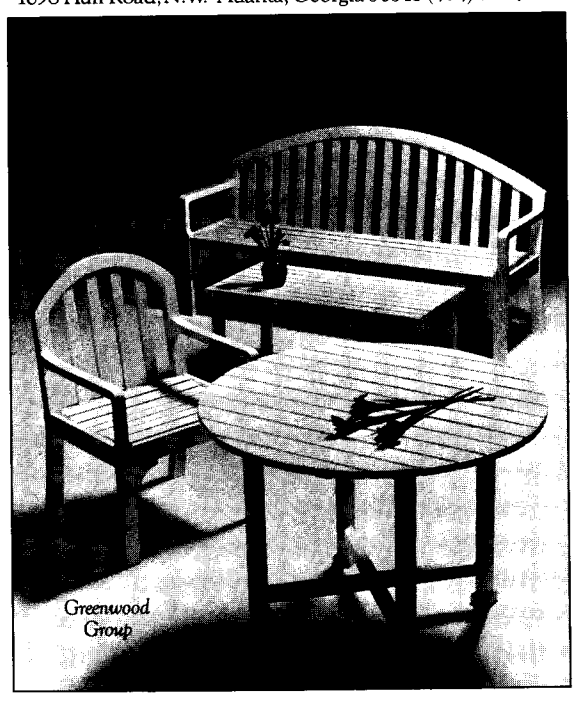
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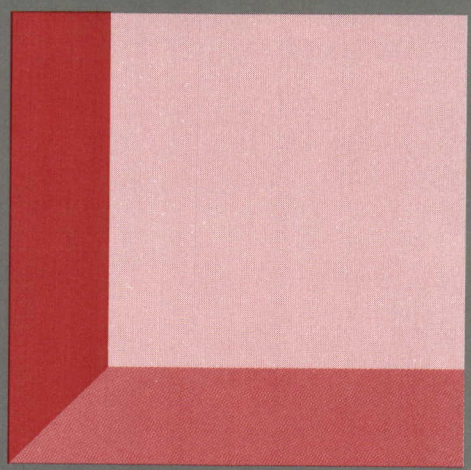
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- Reception: June 11, at 4:30 P.M.
- **Symposium: 5:30 P.M. "The Habitable Wall" with:**

Thomas Beeby, Hammond Beeby & Babka, Inc., Chicago

Charles Gwathmey, Gwathmey, Siegel & Associates, New York

Robert H. Timme, Taft Architects, Houston

Susana Torre, The Architectural Studio and Columbia University, New York

William Turnbull, MLTW/Turnbull Associates, San Francisco

PLACES, the annual wall surface competition, is sponsored by Columbus Coated Fabrics with the purpose of exploring new uses of Guard® vinyl wallcoverings.

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The exhibition will run from June 11-14.



William Turnbull Susana Torre Charles Gwathmey Thomas Beeby Robert H. Timme

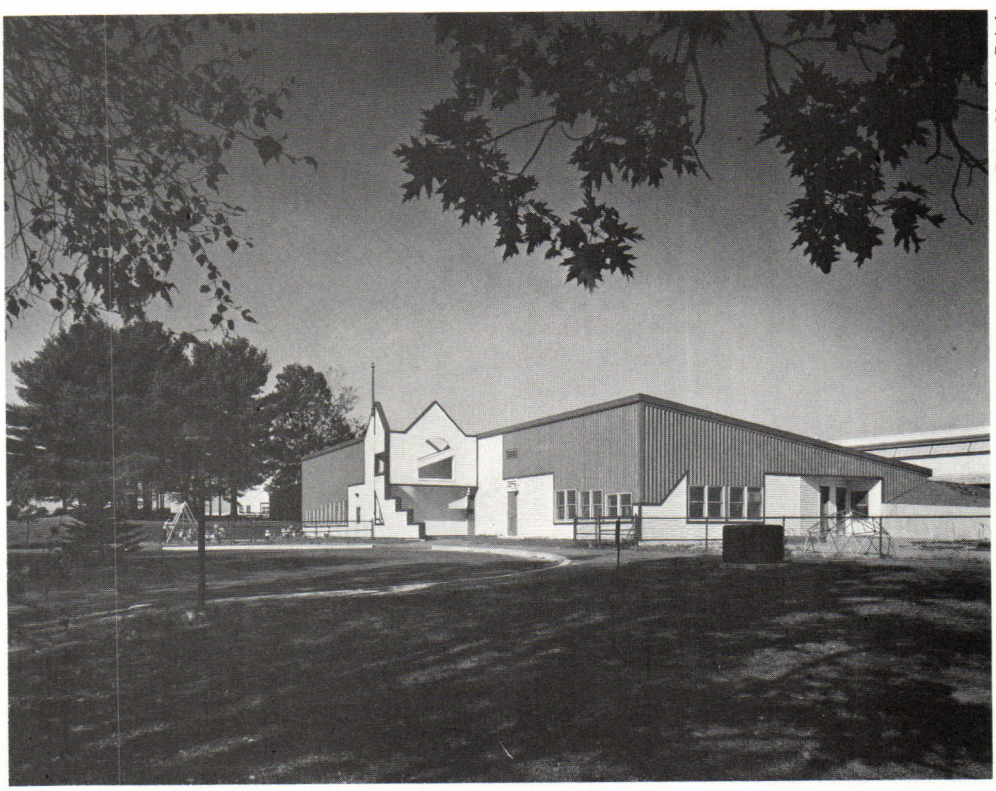
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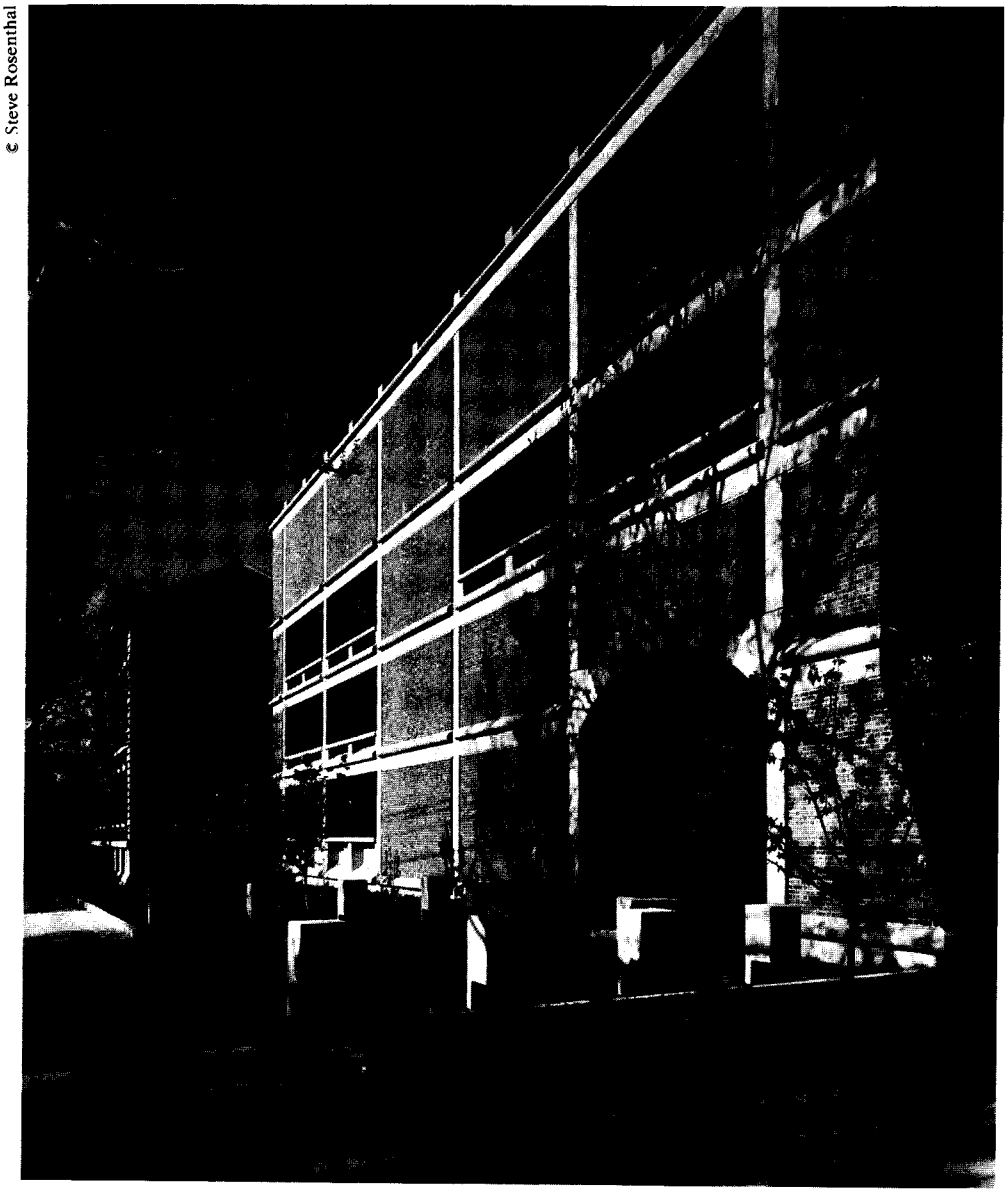
© Steve Rosenthal

Boston Society of Architects. Private house, Northeast coast (above); Graham Gund Associates, Cambridge, Mass. Located on an idyllic barrier island accessible only by ferry, the "roofhouse" has a large cedar-shingled mansard roof punctuated by a variety of white clapboard dormers, bays, and porches. An exaggerated freestanding "dormer" defines a small patio and frames sweeping ocean views. The straightforward programmatic requirement of 2,125 square feet of space, a widow's walk, screened porches for sleeping and eating, and windows were handled with a "wonderful balance of function and fantasy," the jury commented.

Maine Chapter. Naval Air Station child care center, Brunswick, Me. (right); Moore/Weinrich & Woodward, Brunswick. Responding to the installation's airplane hangars, bunker-type buildings, and dilapidated row houses, the architect clad the exterior in metal and used red, white, and blue as a patriotic gesture. The building has a shifted grid scheme to separate the four age groups and is scaled for the young children.



Brian Vanden Brink



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New England Regional Council. Seeley Mudd Library, Yale University, New Haven, Conn. (left); Roth & Moore, New Haven. The two primary program requirements were storage space for 1.5 million volumes and a government document center accessible to the public. Exterior walls are brick with carved buff limestone trim, and the main entrance is emphasized by a splayed masonry wall at the adjacent corner of the building. The structure, poured-in-place reinforced concrete with a light sandblasted finish, is left exposed throughout.

Crown and Eagle Mill Apartments, Uxbridge, Mass. (below); Bruner/Cott & Associates, Cambridge, Mass. The shell of a historic mill partially destroyed by fire in 1975 was incorporated in a 62-unit housing development for the elderly. New construction with indigenous materials and details was set behind crumbling wall fragments and the mill towers to recall the outline of the original mill. The existing power canals were retained and landscaped, and the original wheelhouse was converted into a water garden.



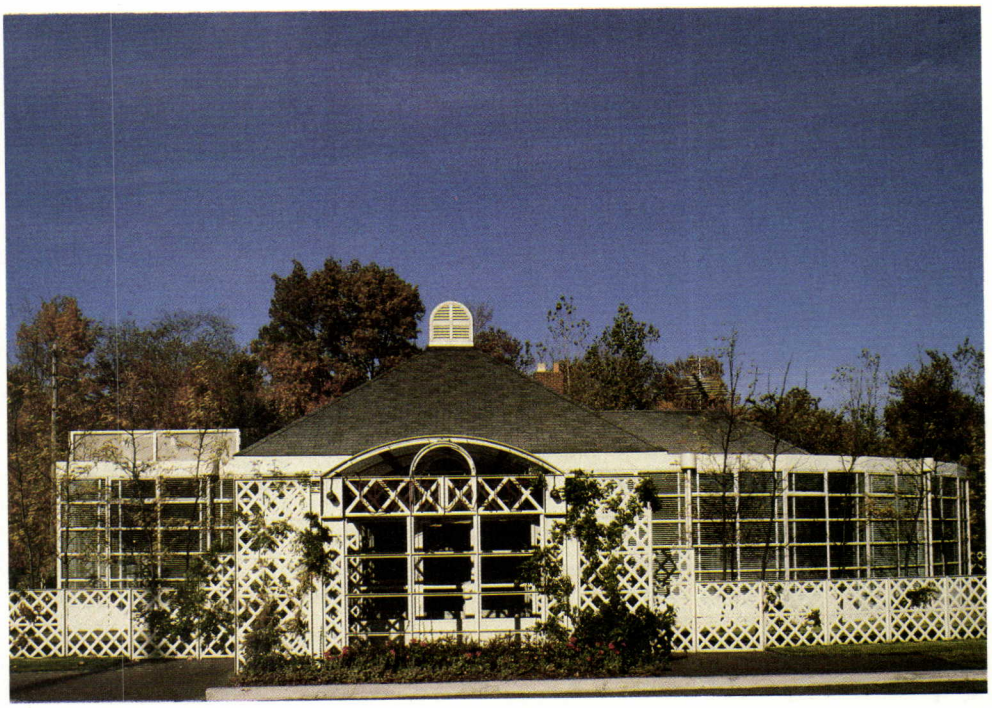
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Architects Society of Ohio. Hilton at Lackawanna Station, Scranton, Pa. (right); Buchanan, Rucciuti & Associates, Youngstown, Ohio. In renovating a 1907 neoclassical train station, the original lightwell was converted to a six-story atrium, 30 guest rooms were placed on the upper five floors, and the train platform and shed were enclosed to become a theme restaurant.

The Restaurant, Moreland Hill, Ohio (below, before and after); Stephen J. Bucchieri Architect, Chagrin Falls, Ohio. The conversion of a corner service station to an informal neighborhood restaurant with seating for 150 patrons included a steel-framed, glass enclosed dining addition that wraps three sides of the original building and is screened from the parking area and traffic by a landscaped area, enclosed with a steel lattice fence. The restored building, which contains the kitchen, service areas, and a dining room with a mezzanine above for additional seating, is clad in corrugated steel siding. Steel lattice truss beams, columns, and the spiral ventilation system were left exposed, and wood furnishings were chosen to blend with the oak floor and oak-stained ceiling.







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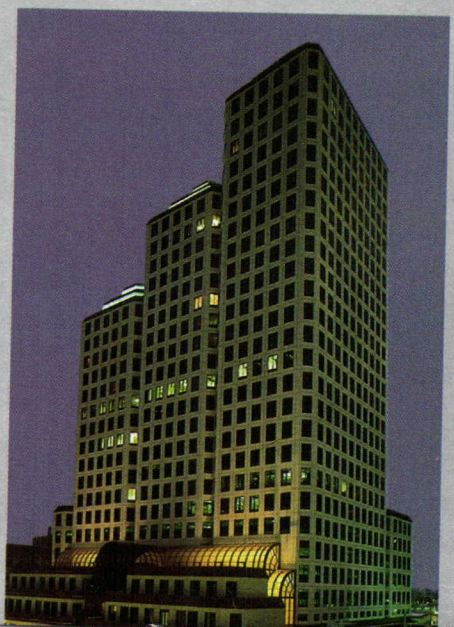
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Michigan Society of Architects. Electronic Data Systems, Camp Hill, Pa. (above); Rossetti Associates, Detroit. Located on heavily wooded site that slopes down 150 feet to a creek, the 100,000-square-foot building is set on a 45-degree angle to the existing tree line and site contours. The curved, reflective glass block wall provides diffuse natural lighting while obscuring direct views of the parking area and providing privacy during the evening and night shifts. Half of the building, the computer center, is partially buried into the sloping landscape. The exposed portion of the computer center roof is covered with a rubber membrane material over a grid of aluminum tubes with low lights.

Kresge Court Sequence, Detroit (right); William Kessler & Associates, Detroit. A museum designed by Paul Cret in 1927 was enlarged in '66 and '72 without provisions for unifying the complex. The museum's main central courtyard was completely renovated to improve circulation and to integrate the original Romanesque building and the two modern wings. A new glass skylight was added, and a hydraulic lift, which is stored in the basement, was installed to accommodate performing arts activities. Stage lights and speakers were placed on motorized trolleys on the roof trusses. Total conversion of stage, lights, and speakers is achieved in less than 60 seconds.



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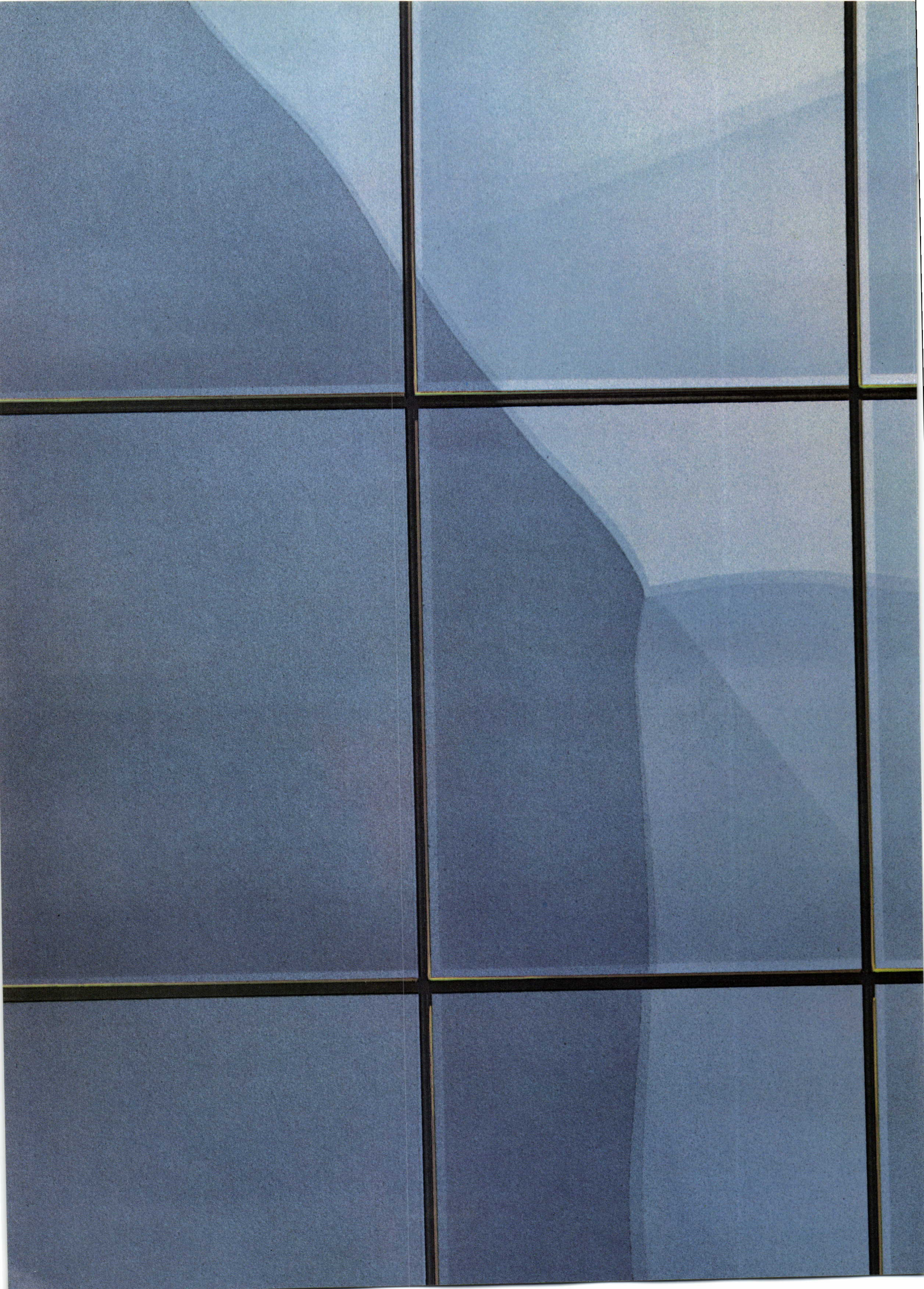




Hedrich Blessing, Nick Merrick

Chicago Chapter. House of Light, Chicago (top); Booth/Hansen & Associates, Chicago. Lincoln Park, an urban neighborhood of varied town houses and apartment buildings, has maintained a continuity through similar exterior detailing, common building materials of masonry, stone, and terra cotta, and scale based on a grid pattern of lots in 25-foot increments. The front facade of this house is stone veneer over masonry coursing with traditional detailing of the window frames and lintels. A large centrally located vertical stairway up the middle of the house and a skylit central atrium bring light and reflect subtle colors throughout the interiors.

Painted apartment, Chicago (right); Krueck & Olsen Architects, Chicago. The client wanted to "open up" her three-bedroom cooperative apartment in a Mies van der Rohe tower that overlooks the lake and Lincoln Park. The architect gutted the 1,600-square-foot apartment except for the kitchen and bathrooms. The sleeping alcoves are screened from the main living area by a glass block wall and telescoping doors that pull out from a large wardrobe. Curved glass walls separate and define the dining area.



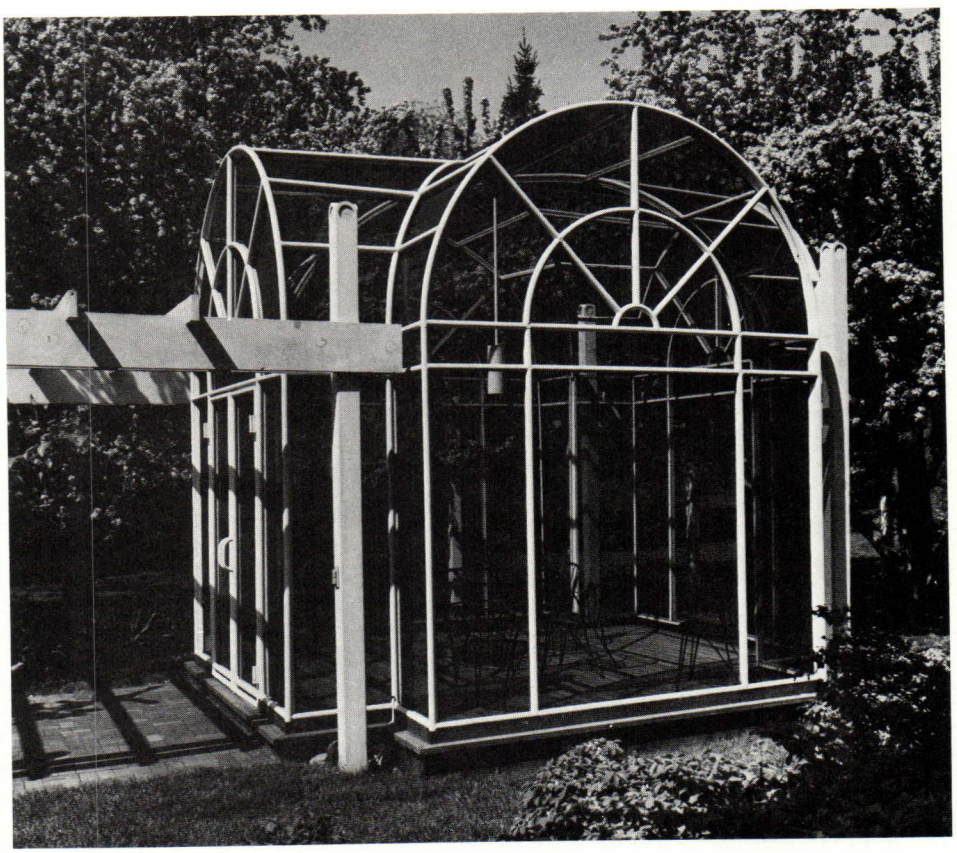

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Wisconsin Society of Architects. City Hall and police station, Oconomowoc, Wis. (above); The Durrant Group, Madison, Wis. A small town's prominent Richardsonian Romanesque city hall, designed by George B. Ferry in 1886, required restoration and expansion to house all civic functions. The central first floor corridor was continued through the original fire station and into the addition to create a new entry for the police department. To convert the old auditorium on the second level into council chambers, the ceiling was lowered and stained glass transoms from exterior windows were moved inside and backlighted. A new bell tower at the police department's public entrance was added, new windows were installed, and mechanical and electrical systems were modernized.

Minnesota Society of Architects. Lehmberg gazebo, Minneapolis (right); Cuningham Architects, Minneapolis. Constructed of steel pipe with a redwood floor, the simple, delicate gazebo has a roof of crossed barrel vaults. Connecting arbors repeat the square plan of the gazebo; trellises are covered with climbing honeysuckle.



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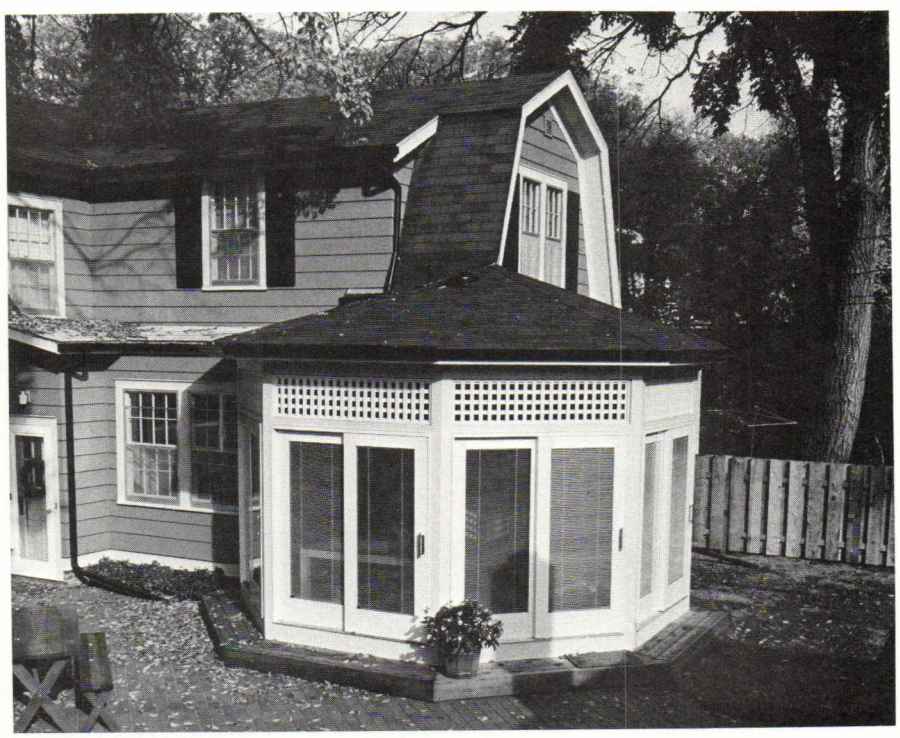
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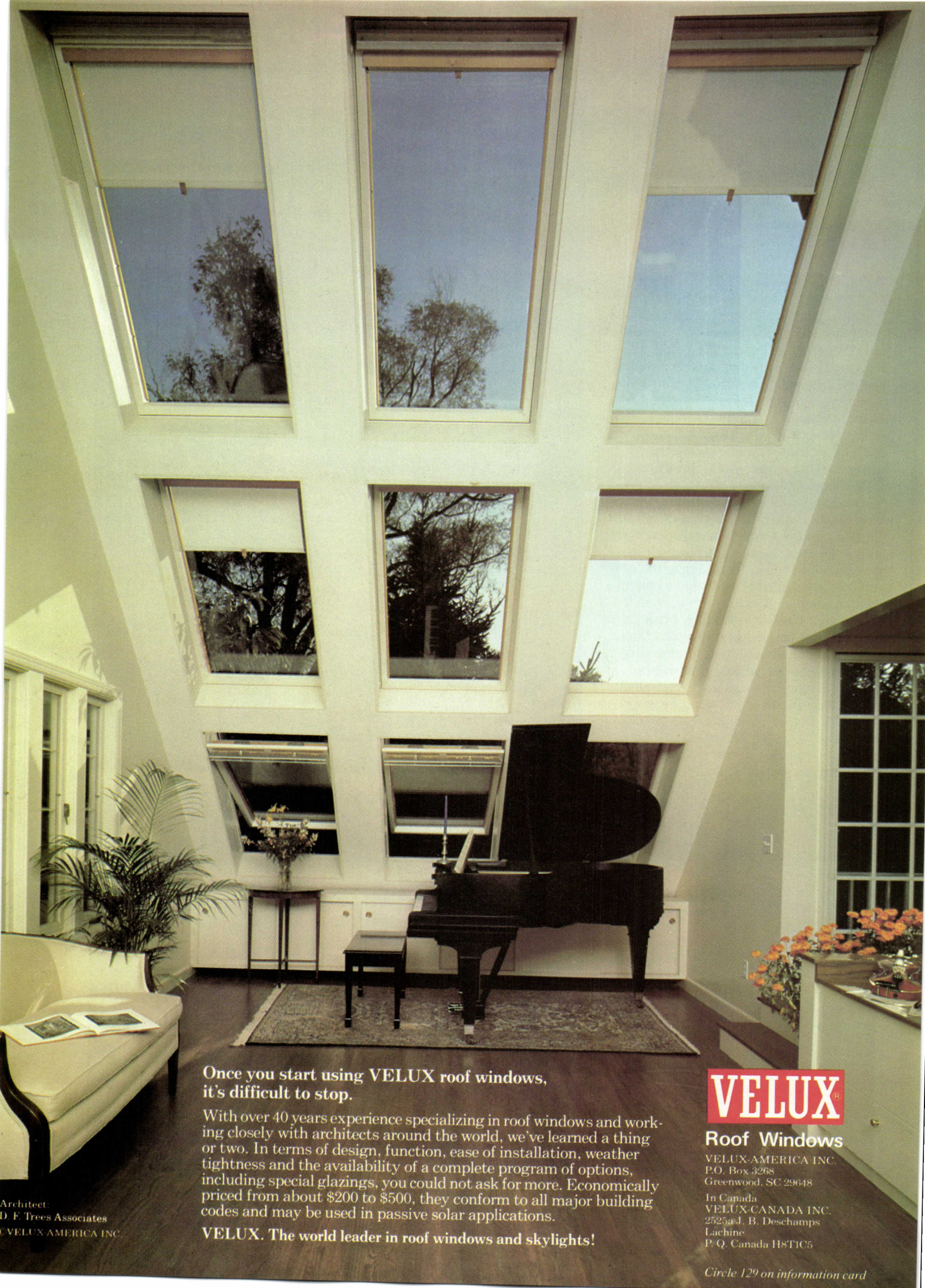
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North Dakota Chapter. Turtle Mountain High School, Belcourt, N.D. (above); Foss Associates, Fargo. The program called for a one-story facility located on an Indian reservation to contain all academic and vocational programs and support functions. The entry and circulation path that lead to the gymnasium open up horizontally and vertically. Double-loaded corridors combined with core rooms and peripheral classrooms make up the remaining circulation paths. The gymnasium is tucked into the sloping landscape along the northern side for protection against winter winds, and high windows and clerestory panels provide natural light.

Sunporch addition, Fargo, N.D. (left); Clark Holman & Moorhead, Fargo. The architect chose an octagonal plan to complement the angular forms of the original Dutch colonial roof house. The new porch is entered from a raised platform that was originally a storage closet. Sliding glass doors with lattice covered transoms were employed to maximize openness.



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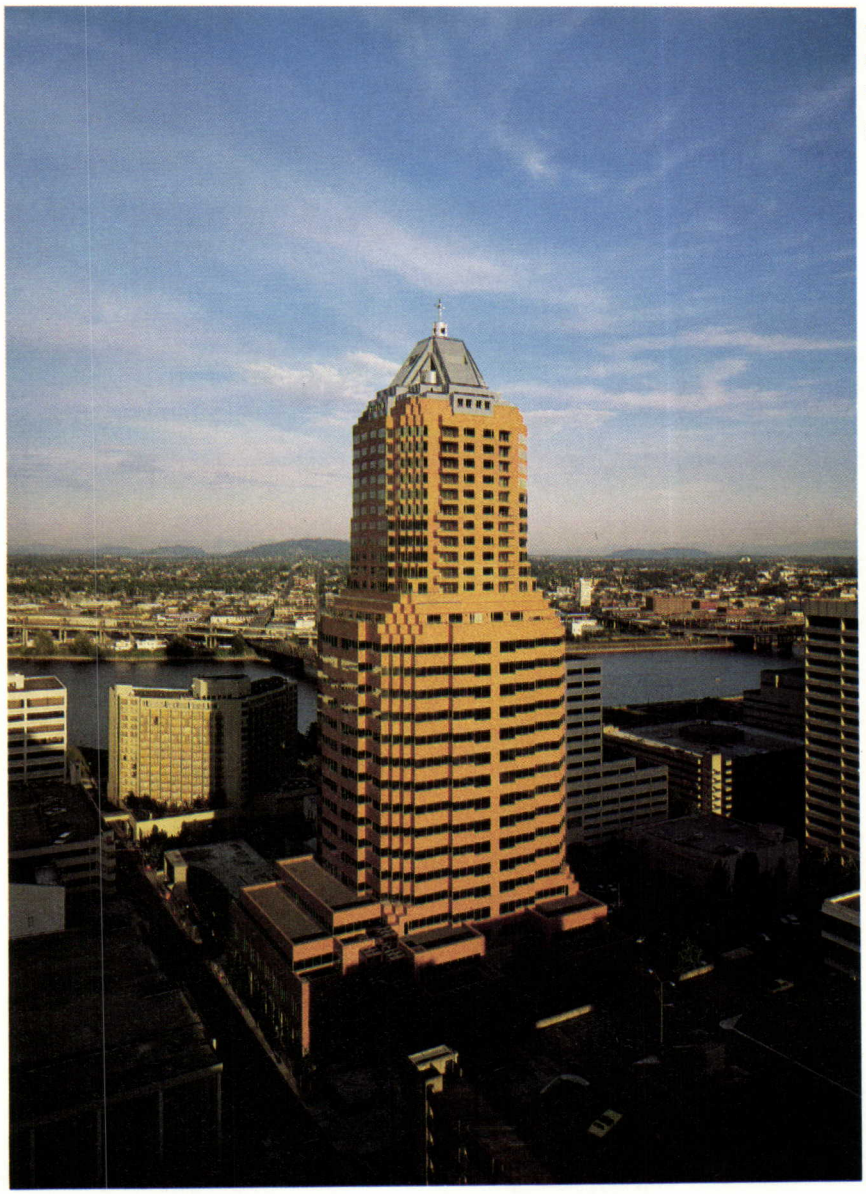
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Portland Chapter. KOIN Center, Portland, Ore. (right); Zimmer Gunsul Frasca Partnership, Portland. This mixed use development has a brick-clad, 30-story tower with a limestone base, terraced massing, and a painted metal crowning roof that shields the television station's broadcasting and receiving equipment. Varied portal designs, limestone and granite detailing, and fenestration define the residential and commercial entrances and elevations. An atrium on the corner facing the Fountain Plaza helps to integrate the shops and restaurants with pedestrian traffic.
Colorado Chapter. RTD Transit Center, Littleton, Colo. (below); Hoover Berg Desmond, Denver. A small town's modest transportation center located near the central business district was scaled to blend with an adjoining residential neighborhood. The station has wood decking, brick pavers, clay tiles, and a lightweight steel frame painted white. Glass block screens provide protection from the wind without limiting natural lighting and views. Uplights directed on the exposed wood decking were designed to create a soft, lanternlike glow. Buses stop on the east side, and passenger vehicles stop on the west side of the double-loaded island.



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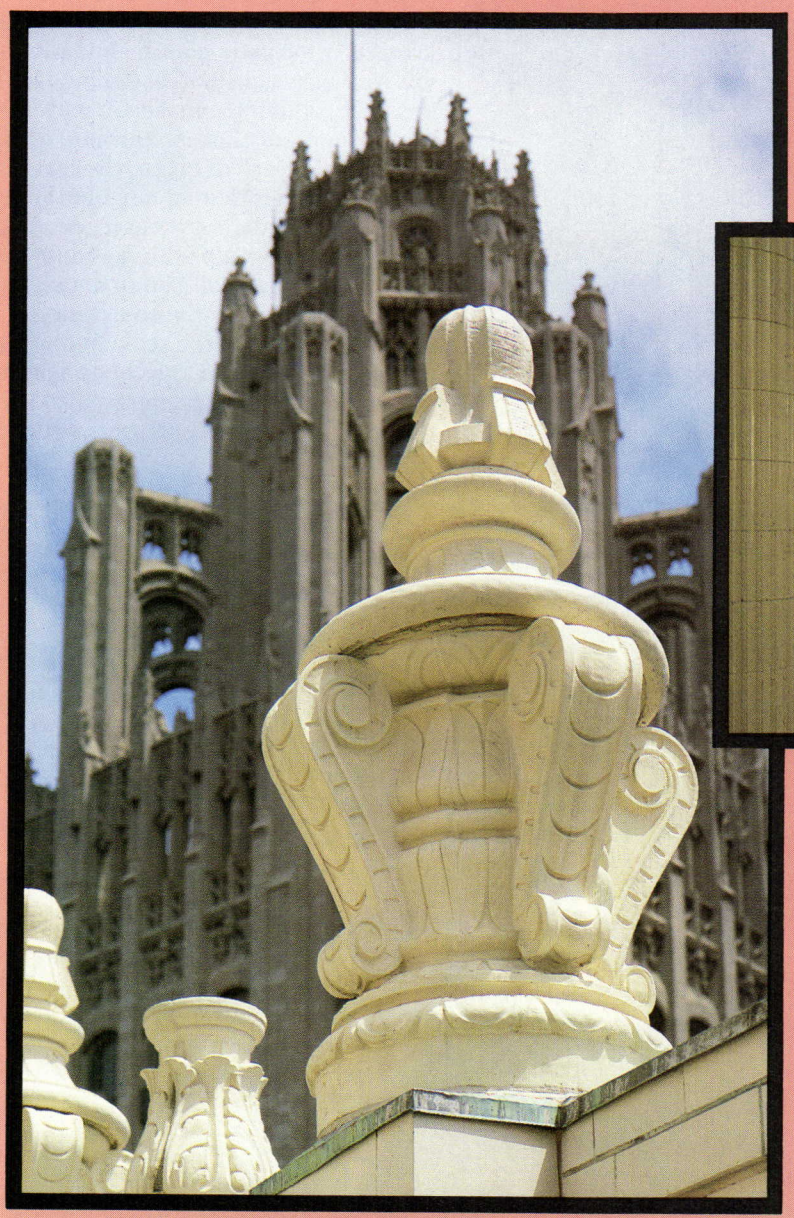
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San Francisco Chapter. Mei Lun Yuen publicly assisted housing in San Francisco's Chinatown (left); LDA Architects and Lyndon/Buchanan Architects, San Francisco. Located on a steeply sloping site near the intersection of Stockton and Sacramento streets, this project responds to the diverse urban context of housing over street level retail and responds to the tight geometry of the street pattern. The lowrise town houses with double exposure to the street accommodate 33 families, and the highrise building contains studios and one-bedroom apartments for 152 senior couples. The components are grouped around a plaza that provides space for recreational activities, direct access to support functions, and primary entrance to the apartments.

California Council. Camino Alto Court, Mill Valley, Calif. (below); Kaplan/McLaughlin/Diaz, San Francisco. This HUD-assisted housing project for the handicapped is located on a tree-lined 1.5-acre site with easy access to shopping facilities. The 24 living units, each with 1,300 square feet, are clustered around a landscaped courtyard to create the feel of a single-family residential neighborhood. A community center serves as a general purpose room for group activities and contains a kitchen, small laundry, and restrooms. The architect used exterior detailing to reduce the scale and mass of the buildings. All the units are single story and are equipped with grab bars and counters and appliances that accommodate wheelchairs.







California Council. Maoli House, San Rafael, Calif. (above); Fernau & Hartman, Berkeley, Calif. The clients wanted a 3,000-square-foot house that would recall the vernacular hillside architecture of their native Italy. The narrow house runs on a north-south axis, parallel to the contours of the steeply sloping site. Four gables that interrupt the prominent roof define the upper level bedrooms and create a series of outdoor spaces. Numerous windows and transoms provide natural ventilation and lighting.

Eats Restaurant, El Segundo, Calif. (left); Rebecca L.Binder, AIA, and James G. Stafford, Santa Monica, Calif. The client wanted to convert an existing storefront, shoe-box space (12x60 feet) into a "chic" restaurant and bar. By hanging cables that suspend a custom light trough, the architect created, in the jury's words, "an intriguing fantasy, a sculptural piece."

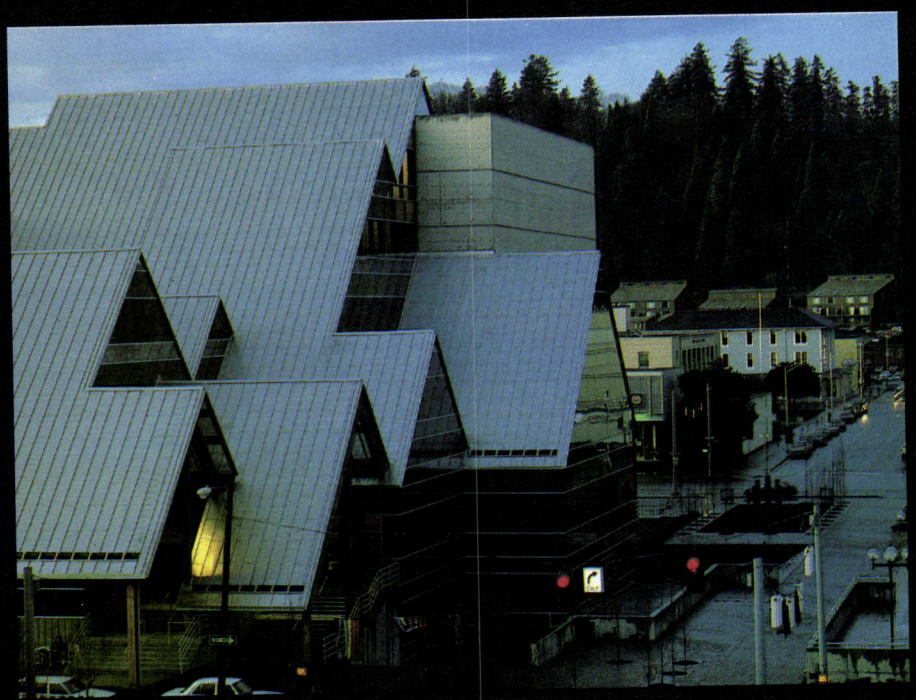
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Replaces guide card (P815 - B) of like title and guide designation dated July 3, 1984.

(Cont. on P815 - C card)

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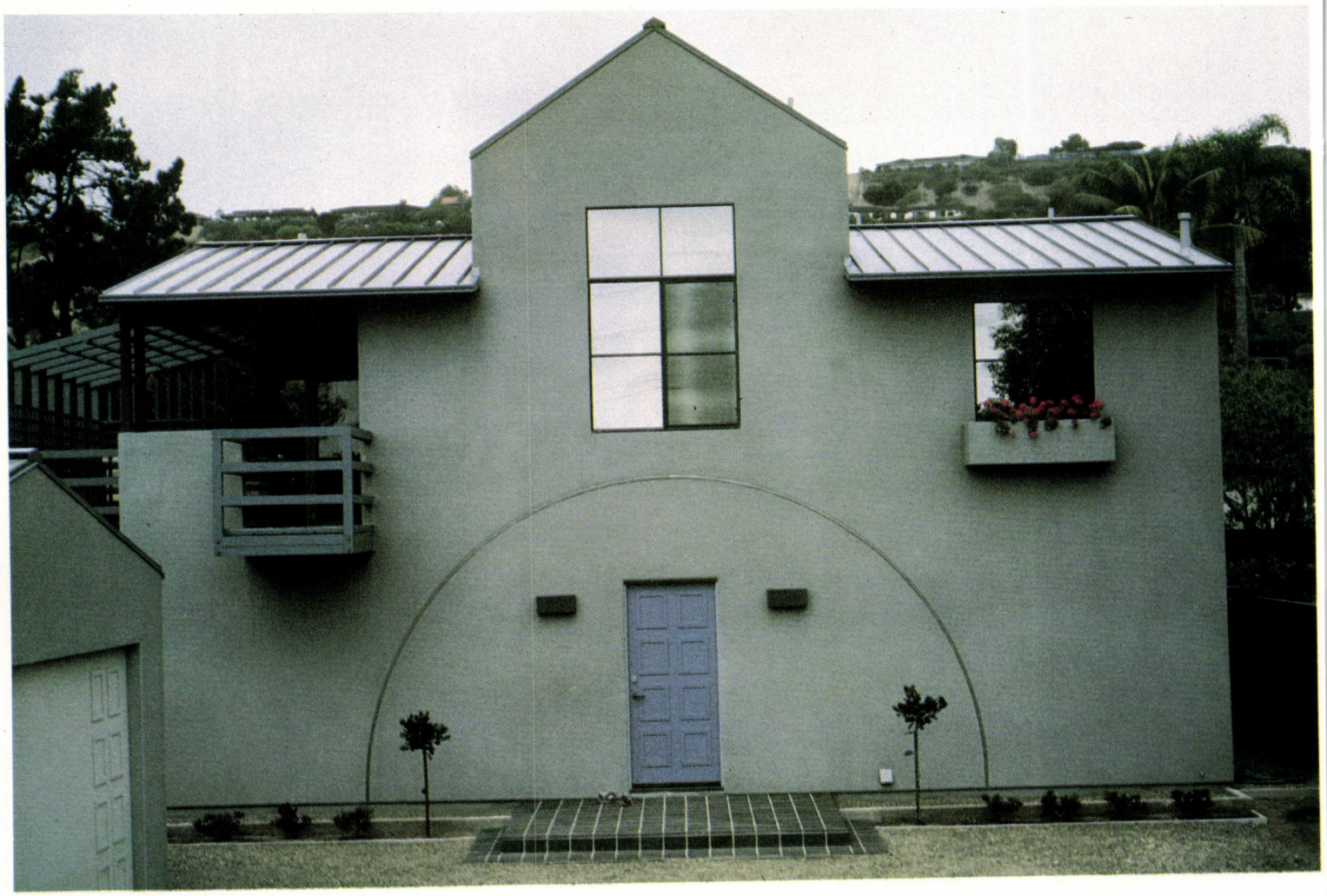
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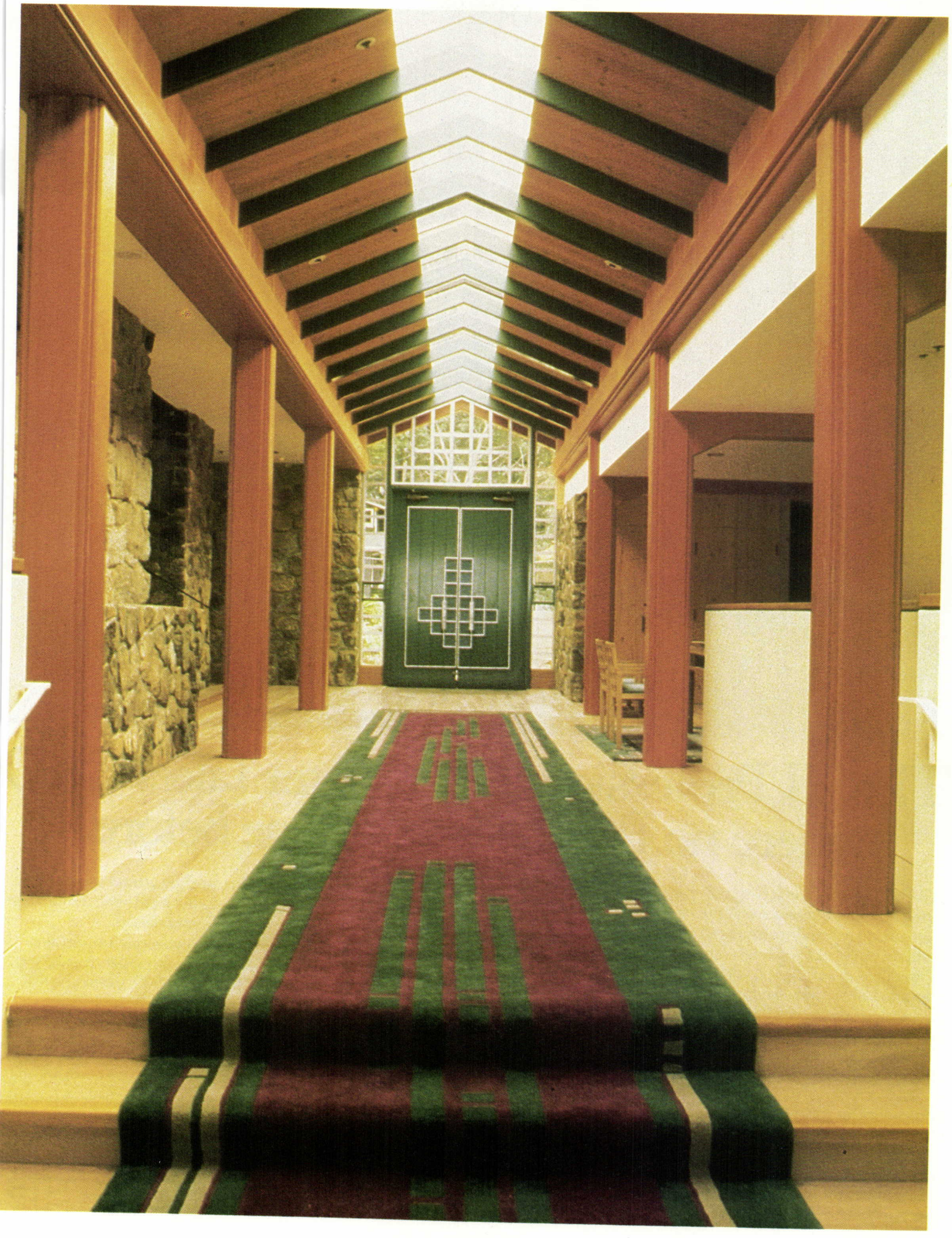
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California Council. Oxley residence, La Jolla, Calif. (above); Rob Wellington Quigley, AIA, San Diego, Calif. This small single-family house with a low budget has a one-room plan based on a strict four-foot module to minimize material waste. Most detailing and materials are tract-house standard. The south elevation is predominantly windows with a tile mass for passive heating. The main living areas and bedroom are located on the second floor, which has views to the Pacific Ocean; the lower floor serves as a guest house. The architect hoped the symmetrical facade would provide a sense of "importance." The jury called it a "tiny house with a large sense of humor, holding its head up in the air for a view and to be viewed."

Highland Inn, Carmel Highlands, Calif. (right); Shaw Associates, Monterey, Calif., and Marquis Associates, San Francisco (interiors). The client wanted to transform a comfortable 1929 lodge and surrounding cottages in a "world class resort." Located on a steeply sloping site overlooking the Pacific Ocean, the inn has 44 remodeled suites and 100 new ones, in addition to new meeting facilities, a delicatessen, tavern, a pool, and three spas. The pedestrian entranceway was redesigned with a dormer skylight and now terminates at a glazed, angular "vista point." The dining areas were placed on two staggered levels facing a wide window wall, and a large lounge with exposed wood beams and two granite fireplaces was created by removing several partition walls and relocating the reception desk. The architect chose interior finishes of natural wood and granite, and soft tones of green and lavender. □





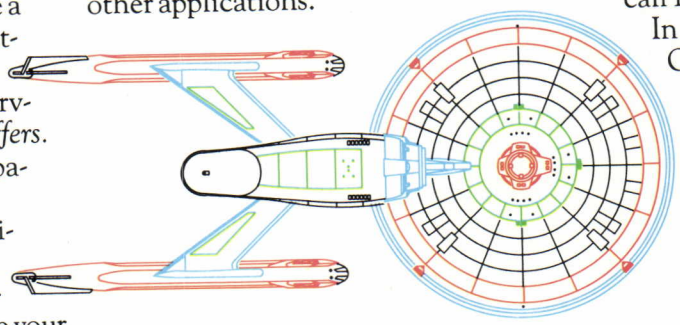
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BRIEFS

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The Yestermorrow Design/Build School in Warren, Vt., is offering a six-week course this summer for architecture students interested in designing/building a group project. Time will be spent primarily on the project building site. Eight college credits for the course may be obtained through Goddard, Antioch, or the student's own school. Room and board is available. Contact: Yestermorrow Design/Build School, Box 76A, Warren, Vt. 05674

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The U.S. General Services Administration is looking for an art director to oversee its nationwide visual information program, graphics, micrographics, audiovisuals, and marketing. The position is a GM-14 with a salary range of $44,430-$57,759. For more information, contact Marianne Robinson, GSA, office of personnel, 18th and F Streets N.W., Washington, D.C. 20405, (202) 566-0036.

Call for Papers on Plastics.
The SPI Reinforced Plastics/Composites Institute, which will hold its 41st annual conference Jan. 27-31 in Atlanta, seeks papers on topics ranging from research to new materials. Papers of approximately 500 words are due June 7. Send to RP/C Conference Administration, Society of the Plastics Industry, Inc., 355 Lexington Ave., New York, N.Y. 10017.

Roofing Technology Slides.
The Roofing Industry Educational Institute has released a series of four roofing technology programs. Available for $195, each program contains 80 slides, a cued audio cassette, and printed script. For orders and information send to RIEI at 6851 S Holly Circle, Suite 100, Englewood, Colo. 80112.

CREDITS

Herring Hall, Rice University, Houston, Tex. (page 174). *Architect: Cesar Pelli & Associates, New Haven, Conn.* Partners: Cesar Pelli, FAIA, Frederick Clarke, Diana Balmori. Design team leader: Kevin Hart. Job captain: Howard R. Howes. Designer: William Butler. Landscape and interiors: Cesar Pelli & Associates. Structural engineer: Walter P. Moore & Associates. Mechanical engineer: Ray S. Burns & Associates. Lighting: Jules Fisher and Paul Marantz. Acoustical: Mark Roos. Construction manager: Mayan Construction Company. Ceiling surfacing system: U.S. Gypsum, Georgia Pacific, Armstrong Cork. Entrance doors: Amarlite. Interior doors: Eggers Industries. Elevators: Dover. Environmental control systems: Johnson Control. Interior floors: Buchtal Tile. Exterior paving: Summitville Spilt Pavers. Foundation: COD Concrete. Handrails: Safety Steel. Lighting: Raak, Rambush, Lightolier. Roofing: Ludowici-Celadon. Waterproofing and sealants: Tremco. Plumbing: Sloan. Toilet stalls: Accurate Partitions. Tubs and lavatories: American Standard. Washroom and bathroom accessories: Bobrick. Water fountains: Elec. Drinking Fountain. Lockers: Republic Steel. Signage: Karman, Ltd. Stairs and treads: Buchtal. Wall surfacing: St. Joe Brick Works, Architectural Stone Sales, Gail Tile, Hanley Brick. Windows: Amarlite. Door closers: LCN. Hinges: McKinney Manufacturing. Locksets: Yale. Panic exit: Von Duprin. Paint: PPG.

Ordway Music Theater, St. Paul (page 188). *Architect: Benjamin Thompson & Associates, Cambridge, Mass.* Project architect: Scott Wilson. General contractor: McGough Construction. Theater consultant: S. Leonard Auerbach & Associates. Acoustical consultant: R. Lawrence Kirkegaard & Associates. Structural engineer: LeMessurier Associates. Mechanical and electrical engineering: Ellerbe Associates. Project manager: D. Lane Hersey. Mechanical engineer: Thomas J. Peine. Electrical engineer: Charles H. Hopwood.

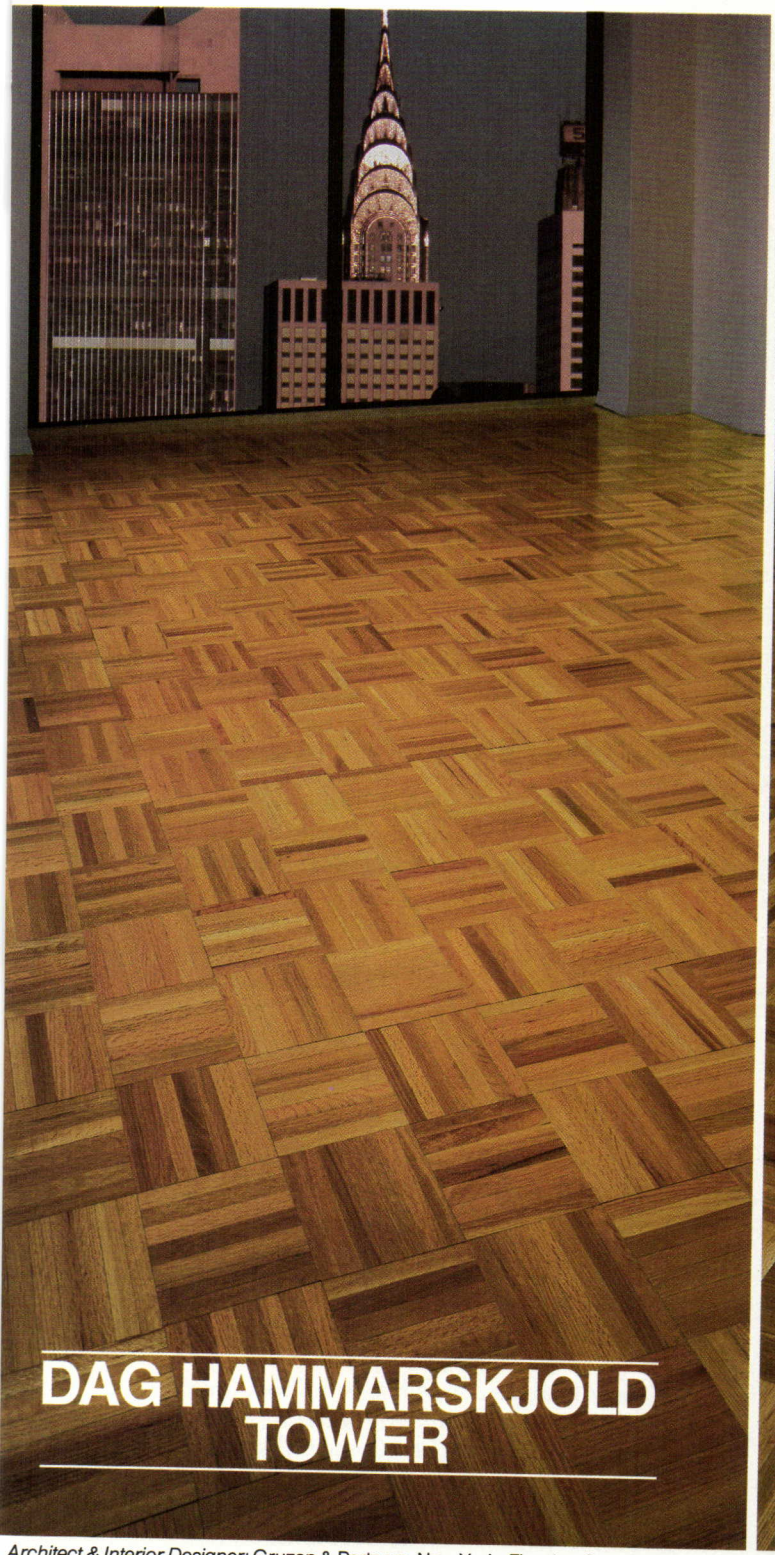
Pingry School, Bernards Township, N.J. (page 192). *Architect: Hardy Holzman Pfeiffer Associates, New York City.* Steel frame: Bethlehem Steel. Steel joists: Ceco. Steel decking: Wheeling. Concrete masonry units: Plasticreto Block and Supply. Preformed metal panels: Binkley Co. Terra cotta: Gladding, McBean. Structural glazed tile: Stark Ceramics. Aluminum curtainwalls and windows: Kawneer. Insulated panel skylights: Kalwall. Glass skylights: Fisher. Brick pavers: Hastings Pavers. Rubber flooring: Pirelli. VAT: Armstrong. Wood flooring: Robbins, Inc. Metal pan ceilings: U.S. Gypsum. Membrane roofing: Gates Engineering. Terne-coated stainless steel roofing: Follansbee Steel. Interior paint: Con-Lux. Hardware: Russwin. Lockers: Republic Steel. Wood bleachers: Universal Bleachers. Swimming pool: Paddock Pools. Laboratory equipment: Kewaunee Corp. Tower clock: Electric Time Co. Tennis courts: Chevron. Running track: American Surfacing Co. Steel radiators: Runtal Radiators. Carpeting: Harbinger. Wood tables: Krug. Commons seating: P.W. Lombard. Lounge seating: Vecta. Auditorium seating: Irwin Seating.

Loyola Law School, Los Angeles, Calif. (page 202). *Architect: Frank O. Gehry & Associates, Venice, Calif.* Concrete-filled metal decking: Robertson. Finland plywood: North American Plywood. Drywall: U.S. Gypsum. Glulam beams: Roderston. Ventilators: Wincor Ventilator Co. Windows: Torrance Windows. Skylights: Aluminite Skylight and Aluminex Inc., Metcoe Metal Products, Krieger Steel. Metal doors: Holo-met. Ceramic tile: American Olean. Carpet: Walter Carpet. Vinyl floor coating: Burke Flooring. Ceiling: Merkote. Acoustical tile: Armstrong. Interior paint: Sinclair. Roofing: Flintkote. Locks: Schlage, Von Duprin. Door closers: Jackson. Thresholds: Pemko. Elevators: U.S. Elevator. Lighting: C.W. Cole, Keene Lighting, Prudential Lighting. Electric distribution: Onan Power Products. Plumbing fixtures: Kohler, Sloan. Flush valves: Sloan. Metal toilet stalls: Mills Metal Compartment. Water fountains: Sunroc. Fire hose cabinets: Standard Fire West. Rooftop airconditioning: Carrier, Trane. Lighting temperature controls: Nalar Industries. Laminated plastic tables: Irwin Seating Co. Tables, chairs, library stacks: Burt C. Gentle. Blinds: Levolor. Projection screen: Draper.

Helene Curtis Industries Headquarters, Chicago (page 216). *Architect: Booth/Hansen & Associates, Chicago.* Owner: Helene Curtis Industries, Inc. Mechanical engineers: H.S. Nachman & Associates. Consultants: William Sako & Associates-A.V.T.V. and Burnham Development Co. Construction manager: Hanscomb & Associates. General contractor: W. E. O'Neil Construction Co. Curtain walls: Kawneer. Thermal insulation: Manville. Waterproofing: Sonneborn. Sealants: Protective Treatments. Entrance doors: Kawneer. Wood doors: Weyerhaeuser. Sound attenuating: U.S. Gypsum. Radiation retarding: Kawneer. Glass: LOF. Hardware: Best, Von Dupron, Stanley. Cabinets: Associated Fixtures, Bedard & Morency. Paints: Glidden. Wall coverings: Genon. Interior finishes: Formica. Tile: Stark. Carpet: Mohawk. Signs: C. K. Doty. Lockers: Associated Fixtures. Display fixtures: Associated Fixtures. Appliances: Byzeck. Furnishings: Interiorcraft, Rudd, Casala. Drapery: Louver Drape. Water chillers: Oasis. Cooling towers: Frick. Air pollution control: Purafilter. Control systems: Barber Coleman. Panelboards: G.E. Lighting fixtures: Custom, G.E. Communication systems: Centel, Musak. Lighting protection system: Westinghouse.

O.M. Scott & Sons Corporate Headquarters, Marysville, Ohio (page 220). *Architect: Trott & Bean, Columbus, Ohio.* Windows: Pella. Exterior stain: Cabot. Resilient flooring: Armstrong Vinyl Corlon. Computer floor: Liskey. Paint: Sherwin Williams. Wall coverings: Genon. Folding partitions: Modernfold. Acoustical ceilings: U.S. Gypsum. Carpet: J&J Industries. Tables: Barricks. Sofa, club chairs: Ashley Manor. Lobby carpet: Carpets from London. *continued on page 372*

Hartco floors New York.



Architect & Interior Designer: Gruzen & Partners, New York. *Flooring Contractor:* Circle Industries, New York. *Flooring:* Hartco Solid Oak Parquet.



Architect & Interior Designer: Swanke Hayden Connell Architects, New York. *Architect in Charge of Design:* Der Scutt, New York. *Flooring Contractor:* V.A.L. Enterprises, Hasbrouck Heights, NJ. *Flooring:* Hartco Solid Oak Parquet.

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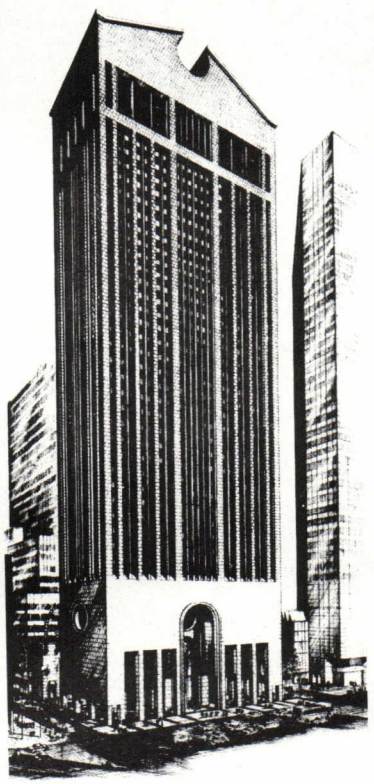
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Credits *from page 370*

Sanibel City Hall, Sanibel Island, Fla. (page 224). *Architect: The Stewart Corporation, Tampa, Fla.* General contractor: Stinson-Head, Inc. Roofing: Ball. Windows: Pella. Paint: Glidden. Elevator: Dover. Plumbing: American Standard. Mechanical: Weatherking. Electrical: Benjamin Lighting, Square "D" Switchgear.

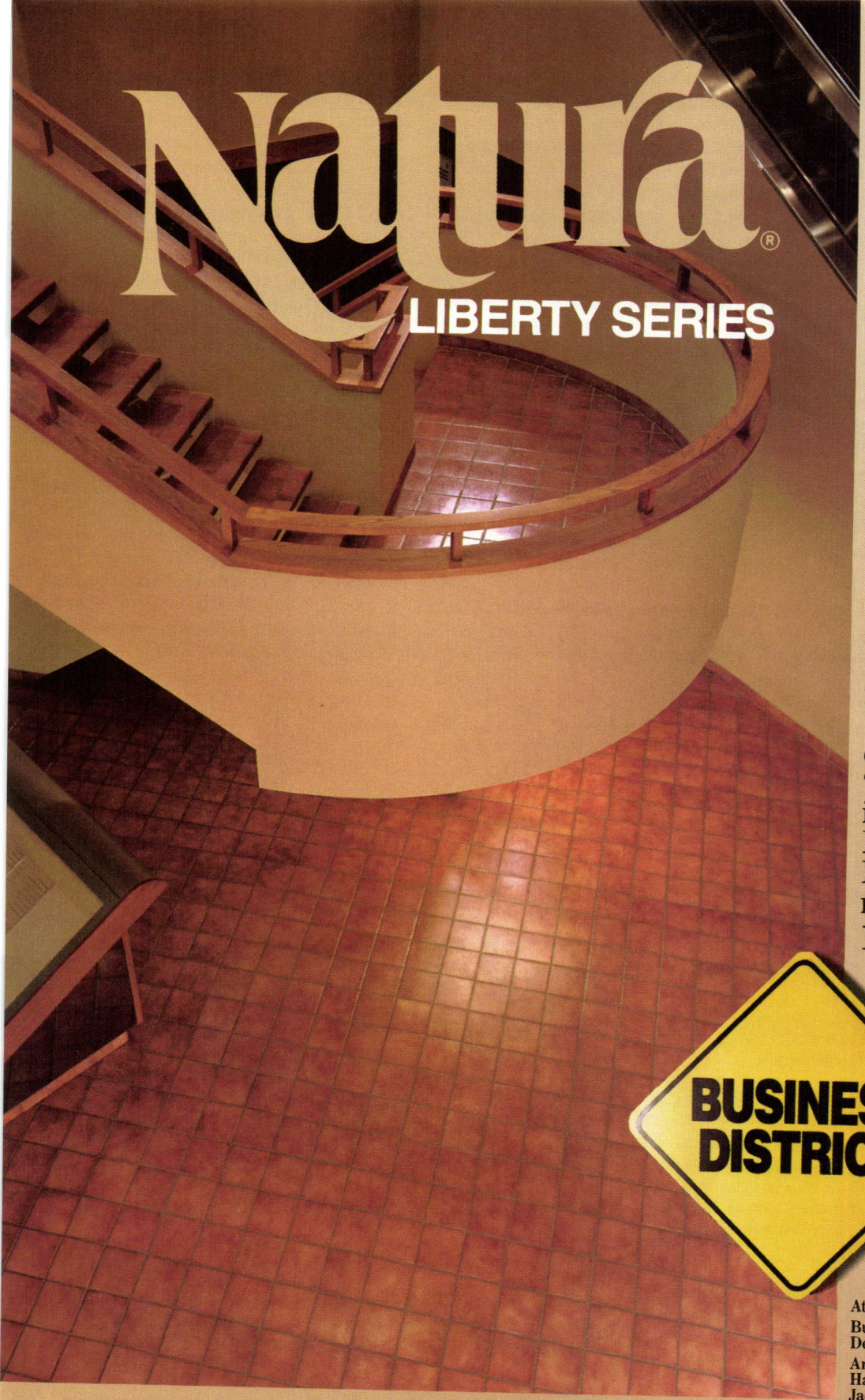
House in Delaware (page 226). *Architect: Venturi, Rauch & Scott Brown, Philadelphia.* Principal-in-charge: Robert Venturi, FAIA. Project architect: John Chase. Design assistants: Janet Colesberry, Ronald McCoy, Paul Muller, Frederic Schwartz. Mechanical engineer: Basil Green. Structural engineer: Keast & Hood Co. Landscape architect: William Frederich. Lighting: Lighting Design Collaborative. Interiors: Dian Boone. General contractor: Snyder/ Crompton & Associates. Interior walls: Benjamin Moore Paints. Ceiling: U.S. Gypsum. Ceramic tile floor: Earthstone. Lighting: Gotham, Lightolier, Appleton, Custom. Architectural hardware: Baldwin. Wood doors: Custom Design. Aluminum sliding doors: Arcadia. Paint: Benjamin Moore.

St. Meinrad Monastery, St. Meinrad, Ind. (page 234). *Architect: Woollen, Molzan & Partners, Indianapolis.* Limestone trim: Fluk-Cut Stone. Sandstone wall: Indiana Sandstone. Half-round windows: Andersen Wood Products. Operable windows: Pella windows. Tile roofing: Ludowici-Celadon. Copper roofing: Coudret. Skylight: Wasco Products. Stucco panels: Thoro System Products. Leaders and gutters: Coudret. Arrestor on refectory: Kevin Lynch & Sons. Wood trusses: Unadilla Laminated Products. Wood ceiling: Anderson Wood Products. Flooring: Harris-Tarkett Wood Products. Tension rods: Unadilla Laminated Products. Cylindrical downlights: Prescolite. Walls: Central Concrete Supply. Wood-framed windows: Pella Windows. Wood window shutters: Pinecrest. Paint: M.A.B. Paints. Hardware: Yale Security Products.

The Atheneum, New Harmony, Ind. (page 252). *Architect: Richard Meier & Associates, New York City.* Owner: Historic New Harmony. Structural engineers: Severud-Perrone-Szegezdy-Sturm. Mechanical and electrical engineers: Flack & Kurtz. Landscape architect: Kane and Carruth. General contractor: Peyronnin Construction Co. Dynabolts: Ramset Fastening Systems, Inc. Roof paving tile: Versa-Tile. Hinges: Amerock. Catches: Amerock. Pulls: Colonial. Drawer guides: K.V. Window hardware: PEMKO. Roofing: Johns Mansville. Folding doors: Woodfold-Marco. Steel windows: Torrance Window. Window hardware: Torrance Window.

continued on page 374

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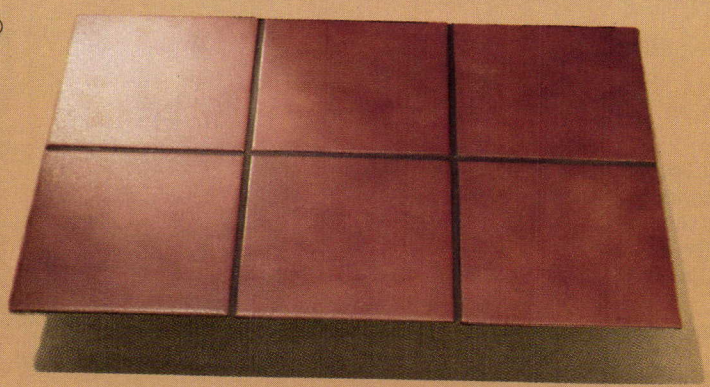
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Credits *from page 372*
Butts: Stanley Works, Hager, Lawrence McKinney. Exit devices: P&F Corbin, Russwin, Sargent, Van Duprin. Locksets: P&F Corbin, Schlage, Sargent, Russwin. Closers: P&F Corbin, Russwin, Sargent, L.C.N. Pushes and pulls: P&F Corbin, Cipco, Brookline. Kickplates: Cipco, Brookline, Builders Brass. Glass and plastic: ASG, LOF, MG, PPG. Tile: American Olean, Gladding McBean, Pamona. Ceramic wall tiles: American Olean. Quarry floor tile: American Olean. Vinyl sheet flooring: Armstrong. Resilient base: Burke, Armstrong. Fire extinguisher cabinets: J.L. Industries. Handrail brackets: Julius Blum. Toilet room accessories: Hall Mack, Bobrick, Lawson Swan Enterprises. Toilet room partitions: Mills Metal Compartment. Elevators: U.S. Elevator, Montgomery, Haughton.

San Juan Capistrano Regional Library, San Juan Capistrano, Calif. (page 252). *Architect: Michael Graves, FAIA. Princeton, N.J.* Job captain: Nicholas Gonser. Project manager: David Teeters and Gavin Hogben. Client: City of San Juan Capistrano. Frame: Trus-Joist. Interior wall surfacing: Domtar Gypsum America. Windows: Kingsley Glass. Entrance doors: Morgan. Interior floors: Pacific Carpet Suppliers, American Olean, UpCo, Hyrdament Div. Roofing: Domtar Gypsum America, Owens Corning. Waterproofing and sealants: Mameco International, Tremco. Insulation: Owens Corning. Roof and deck drainage: Smith Manufacturing. Stationary partitions: United Construction Supply, Domtar Gypsum America. Exterior paint and stain: Pratt & Lambert. Interior paint and stain: Weldwood. Locksets: McKinney. Door closers: DBW. Panic exit: TSM, Checkmate, Detex, Builders Brass Work. Kitchen: Whirlpool, Waste King, Rheem. Lockers: Republic Steel. Electric distribution: Appleton Supply Co. Plumbing and sanitary: American Standard. Toilet stalls: Flush-Metal Partition Corporation. Heating system: Trane. Airconditioning systems: Industrial Acoustics Co. Perfect Air Control. Environmental control systems: Metalaire, Johns Manville. Carpets and rugs: Pacific Carpet Suppliers. Cabinets: Worden. Seating: Norden.

Portland Museum of Art, Portland, Maine (page 252). *Architect: I.M. Pei & Partners, New York City.* Design partner: Henry N. Cobb, FAIA. Owner: Portland Museum of Art. Structural engineer: Robertson Fowler & Assoc. Mechanical and electrical engineer: Kunstadt Assoc. Lighting: Jules Fisher & Paul Marantz. Landscape architect: Hanna/Olin. General Contractor: Pizzagalli Construction. Ceiling surfacing system: Gold Bond. Entrance doors: Ellison. Interior doors: Garrity. Elevators: General Elevator, Pine State. Environmental control systems: Johnson Control. Interior floors: Stansted Canadian, Mountain Lumber. Handrails: Pond Cove. Door closers: Reading Door Closers. Hinges: Stanley. Locksets: Schlage. Panic exit: Von Duprim. Electric strike: Eastern Security Adams Date. Lighting: Lightolier, Edison Price. Paint and stain: Seagrane, Pratt & Lambert. Partitions: Gold Bond. Flush valves: Sloan. Plumbing fittings: Kohler. Sprinklers: Eastern Fire Proof. Lavatories: Kohler, Bobrick. Water closets: Kohler. Water fountains: Haws. Waterproofing and sealants: American Hydrotech. Communication and intercom: Monticello. Kitchen: General Electric. Lockers: Republic. Public address: Monticello. Public seating: Hussey Seating. Hardware: Seeco Supply, P.E. Guerin. Door closers: LCN. Hinges: Hager. Locksets: Schlage, P.E. Guerin. Lighting: Lightolier. Paint and stain: Sherwin-Williams, Ben Strauss. Stationary partitions: Sal-Vio Construction, Cord Contracting. Movable partitions: Cord Contracting. Plumbing: Wachtel Dukauer & Fein. Flush valves: Sloan. Plumbing fittings and shower heads: Speakman. Sprinklers: S&S Automatic Sprinkler. Toi-

continued on page 377

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Credits *from page 374*
let stalls: Flush Metal. Lavatories: Kohler. Washroom and bathroom accessories: Accessory Specialists. Water closets: Kohler. Water fountains: Filtrine. Roofing: A. Munder & Sons, N.Y. Roofing. Waterproofing and sealant: N.Y. Roofing. Window washing equipment: Verta Corporation, Mannesmann Corporation. Security and fire detection: Eastern Security. Signage: Letterama. Stairs and treads: Standstead. Wall surfacing: Pratt & Lambert. Windows: Portland Glass. Kawneer. Skylights: Wasco.

Church Court Condominiums, Boston. (page 256). *Architect: Graham Gund Associates, Cambridge, Mass.* Owner: School House Condominiums. Structural engineer: LeMessurier/SCI. Mechanical engineer: Bay State York Co. Electrical engineer: J & J Electrical. Landscape architect: Carol Johnson Assoc. General contractor: George B.H. Macomber. Frame: Bethlehem Steel. Exterior and interior wall surfacing: Glen Gery, Sipple Brick, U.S. Gypsum. Windows: Trocal Dynamit Nobel. Skylights: Lynnbrook Glass. Doors: Jules A. Gourdeau, Chappel, Arm-A-Lite. Exterior and interior flooring: Stiles & Hart, Summitville Tiles, Granimar. Ceiling surfacing system: U.S. Gypsum. Roofing: Carlisle Syntez. Waterproofing and sealants: Tremco, Pecora. Insulation: Owens Corning, National Cellulose. Roof and deck drainage: Graze Products. Interior and exterior paint: PPG. Hinges: Stanley. Locksets: Arrow Lock Co. Kitchen: G.E., Sub Zero. Communication and intercom: Escoa. Security and fire detection: Auto Call. Elevators: Bechwith. Stairs and treads: Duvinage, Jules Gourdeau. Lighting: Sterner, Lightolier, Boyd, Morrison. Plumbing: American Standard. Plumbing fittings and showerheads: Grohe. Airconditioning and heating system: Whalen Co. Carpets and rugs: Treganowan. Tables. ICF. Chairs: Donghia.

Residence at Chilmark, Martha's Vineyard, Mass. (page 262). *Architect: Robert A.M. Stern Architects, New York City.* Structural engineer: Robert Silman & Assoc. Mechanical engineer: Donald DeSorcy. Electrical engineer: ICL Consultants, Ltd., Carroll Cline. General contractor: DeSorcy Contracting Co. Interior walls: U.S. Gypsum, American Olean. Floors: Agency Tile, U.S. Gypsum. Fireplaces: Country Floors. Registers: Titus. Wood-burning stove: Petit-Godin. Plumbing fittings: Speakman. Plumbing fixtures: Kohler. Finish hardware: Baldwin. Appliances: Jenn-air, Thermador. G.E., Moen, Kitchenaid, Maytag. Electrical fixtures: Fotia Stone, C.J. Lighting, Harry Gitlin, Ed Donald, Ron Rezak, Hansen Lamps. Cabinets: Tielsa. Interior and exterior paint: Benjamin Moore.

Tidewater House, Eastern Shore, Md. (page 268). *Architect: Hugh Newell Jacobsen, FAIA. Washington, D.C.* Engineer: Kraasand Mok. General contractor: Nuttle Lumber Co. Ceiling surfacing system: US Gypsum. Entrance and interior doors: Dover Millwork. Sliding glass doors: Kawneer. Environmental control systems: Crisp-Aire. Interior floors: Stark Carpeting. Lighting: Edison Price, Lightolier. Roofing: GAF Timberline. Exterior wall surfacing: Specialty Co. Windows: Libby-Owens-Ford. Hinges: Stanley. Locksets: Baldwin, Dexter. Paint: Martin Seynor. Appliances: Kitchen Aid, Philco, Jenn-Aire, Admiral. Plumbing fittings and showerheads: Speakman, Grohe. Saunas and whirlpool baths: American Standard. Tubs and lavatories: Dupont Corion. Washroom and bathroom accessories: Allibert & Hallmack. Water closets: American Standard.

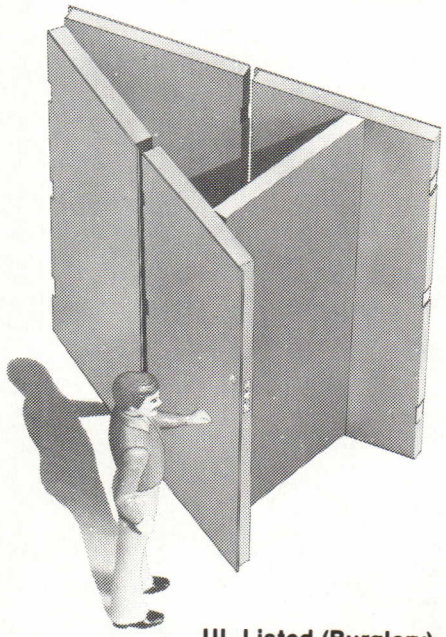
Pike Place Market, Rehabilitation and Restoration of the Main Core Market Buildings, Seattle, Wash. (page 274). *Architect: G.R. Bartholick, Seattle.* Project architect: Richard Cardwell. Owner: City of Seattle and PDA. Structural engineer: Victor O. Gray & Co. Mechanical engineer: Benjamin S. Notkin & Assoc. Electrical engineer: Reg Martenson & Assoc. Landscape architect: G.R. Bartholick. Project managers: Harriet Sherburne, Val Thomas. General contractor: Eberharter & Grant.

Corporate Headquarters-AB Volvo, Gothenberg, Sweden (page 282). *Architect: Mitchell/Giurgola Architects, New York City.* Associate architect: AKOS-Owe Svard. Owner: Pehr Gyllenhammer. Structural engineers: Arne Johnson Engineering. Mechanical engineers: Axro Consult AB/ Cosentini Assoc. Electrical engineer: GeKab. Landscape architect: Peter Rolland and Assoc. General contractor: F.O. Petersson. Interior floor surfacing: Kastall. Exterior lighting: Ledu Corporation. Interior lighting: Kosta Boda. Exterior wall surfacing: AB Strangebetung. Windows: Carda Windows. Hardware: ASSA. Insulating glass: Pilkington Flat Glass, Ltd. Custom furniture: Garsnas AB; Tua.

Roosevelt Senior Citizen Housing, Roosevelt, N.J. (page 290). *Architect: Kelbaugh + Lee, Princeton, N.J.* Structural engineer: Jay Woo. Mechanical and electrical engineer: Robert D. Hubbard. Landscape architect: Alan Goodheart. General contractor: Arctic Corner. Windows: Caradco. Skylights: Cyro. Entrance door: Morgan. Interior floors: American Olean. Roofing: IKO. Exterior and interior paint: Olympic, M.A.B. Hardware: Stanley, HEWI. Signage: Space-Rite. Exterior and interior lighting: Benjamin, Halo, Prescolite,

continued on page 378

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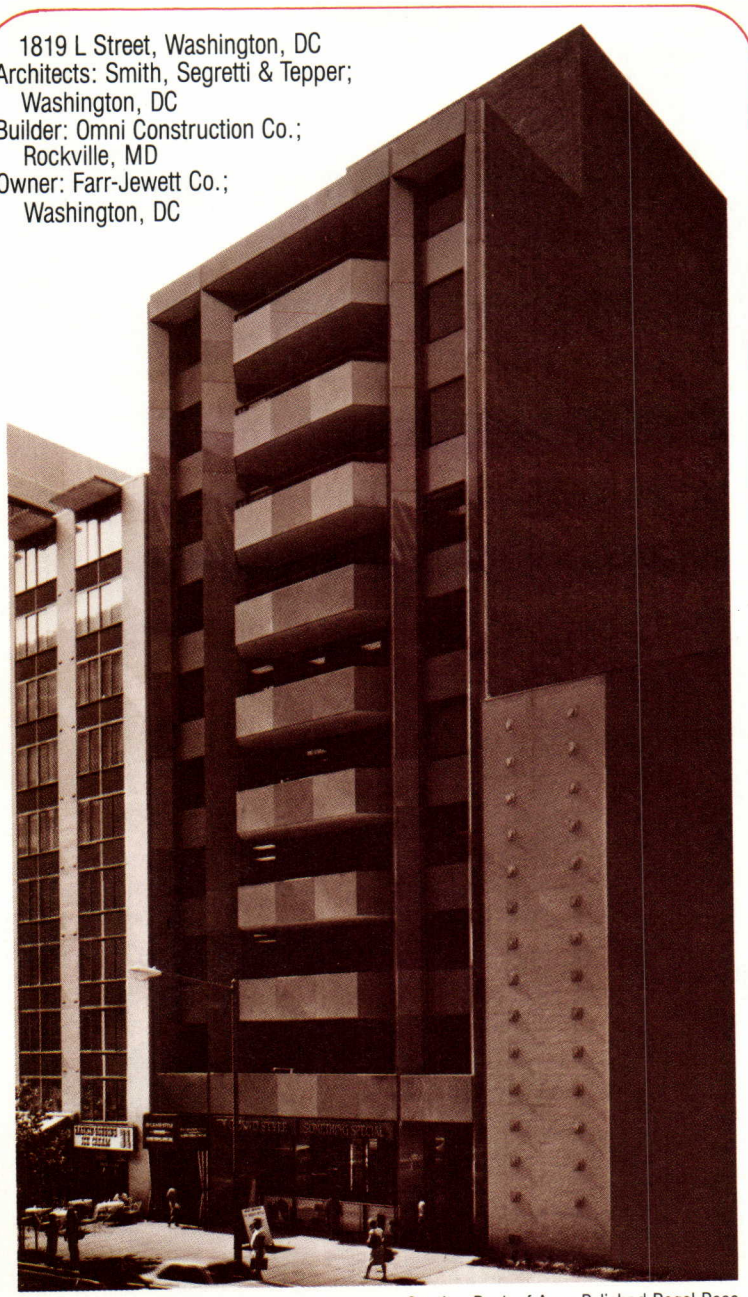
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Credits *from page 377*
Sim-Kar. Plumbing: American Standard. Washroom and bathroom accessories: Bobrick. Airconditioning system: Penn Ventilator. Carpets and rugs: J&J Industries, Commercialon. Exterior canvas awnings: Levolor.

Pacific Townhouses, Santa Monica, Calif. (page 294). *Architect: Rebecca L. Binder, AIA, James G. Stafford, Santa Monica, Calif.* Owner: Rebecca Binder and Gerald Fischer. Structural engineer: George Kobayashi. Electrical engineer: Anthony Lindhardt. Ceiling surfacing system: U.S. Gypsum. Elevators: California Custom Lift. Environmental control systems: Carrier. Interior and exterior floor surfacing: Bruce Hardwood, Sutton Carpet. Handrails: Al Nota. Plumbing fittings and showerheads: Ordine. Washroom and bathroom accessories: Kohler. Kitchen: Whirlpool. Laundry: Whirlpool. Stairs and treads: Sutton. Windows: Marvin. Door closers: Schlage. Paint: Sinclair. Drapes: Louver Drapes.

Weyerhaeuser Technology Center, Tacoma, Wash. (page 298). *Architects: Skidmore, Owings & Merrill, San Francisco.* Owner: Weyerhaeuser Co. Structural, mechanical, and electrical engineers: Skidmore, Owings & Merrill. Landscape architect: The SWA Group. General contractor: Hoffman Construction Co.

Middlebury Elementary School, Middlebury, Conn. (page 302). *Architect: Tai Soo Kim/Hartford Design Group, Hartford, Conn.* Owner: Regional School District No. 15. Structural, mechanical, and electrical engineer: Burton & Van Houten. Landscape architect: CR 3. General contractor: Fred Brunoli & Sons. Foundation: Avenue Welding. Exterior and interior wall surfacing: The Alumiline Corporation. Windows: Duratherm. Skylights: Fisher Skylights Inc. Entrance doors: The Alumiline Corporation. Interior doors: E.H. Friedrich Co. Overhead and kitchen doors: Cookson Doors. Interior and playroom floors: Dynamit Nobel. Ceiling surfacing system: Conweb. Roofing: Gold Bond Building Products. Locksets: Russwin/Emhart Industries. Kitchen: May Engineering. Communication and intercom: Simplex Time. Security and fire detection: Gamewell/Alarmtronics. Elevators: Dover. Handrails: Blumcraft. Interior and exterior lighting: McPhilben, Rambusch Lighting. Tubs and lavatories: Bradley. Water closets: Eljer. Flush valves: Sloan valve. Water fountains: Elkay. Heating system: H.B. Smith, Vulcan Radiator, Carrier Corporation. Environmental control systems: M.C. Powers. Carpets and rugs: J&J Industries. Furniture: Steelcase, Griggs International. Blinds: Louver Drape. □

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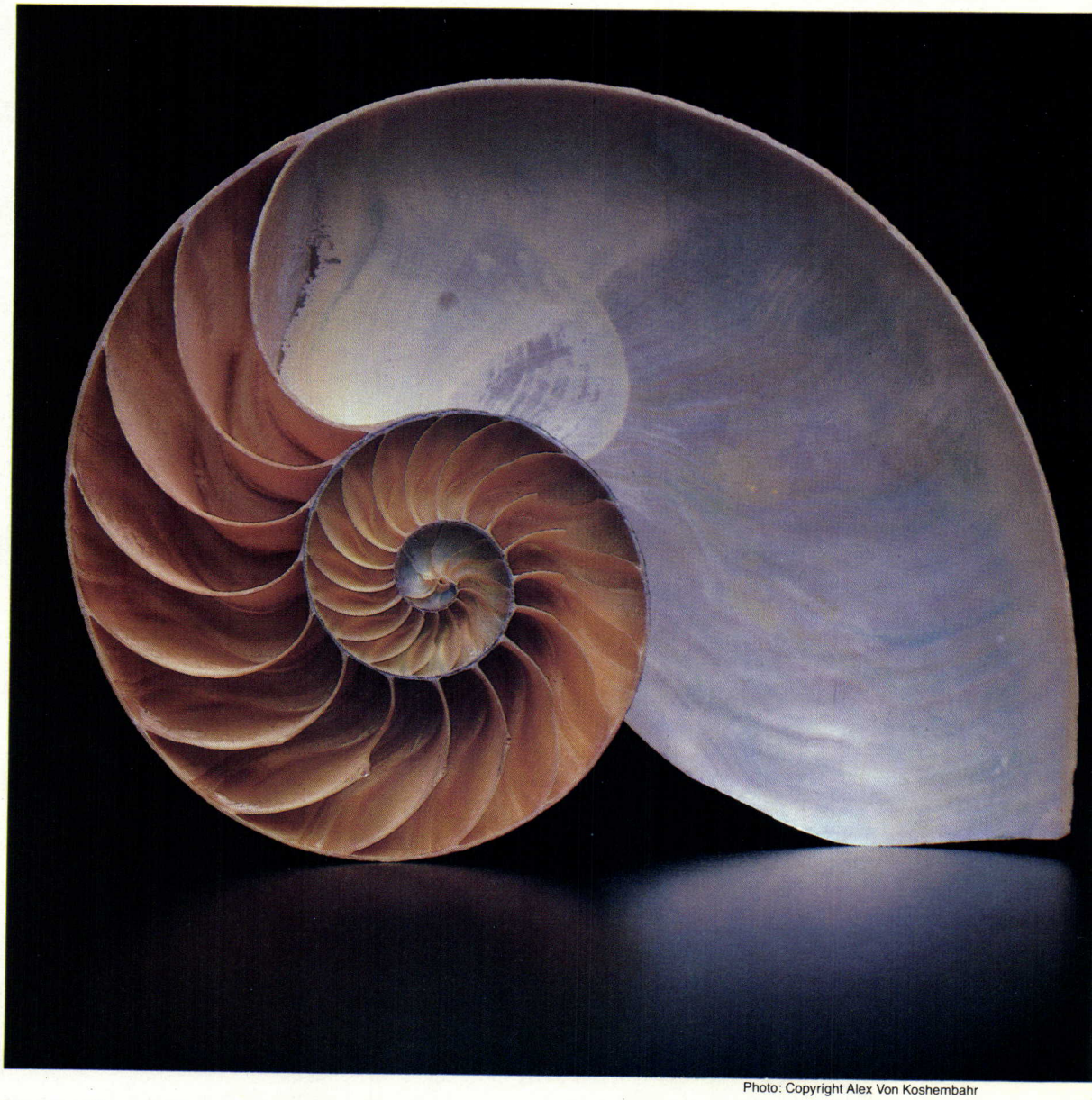


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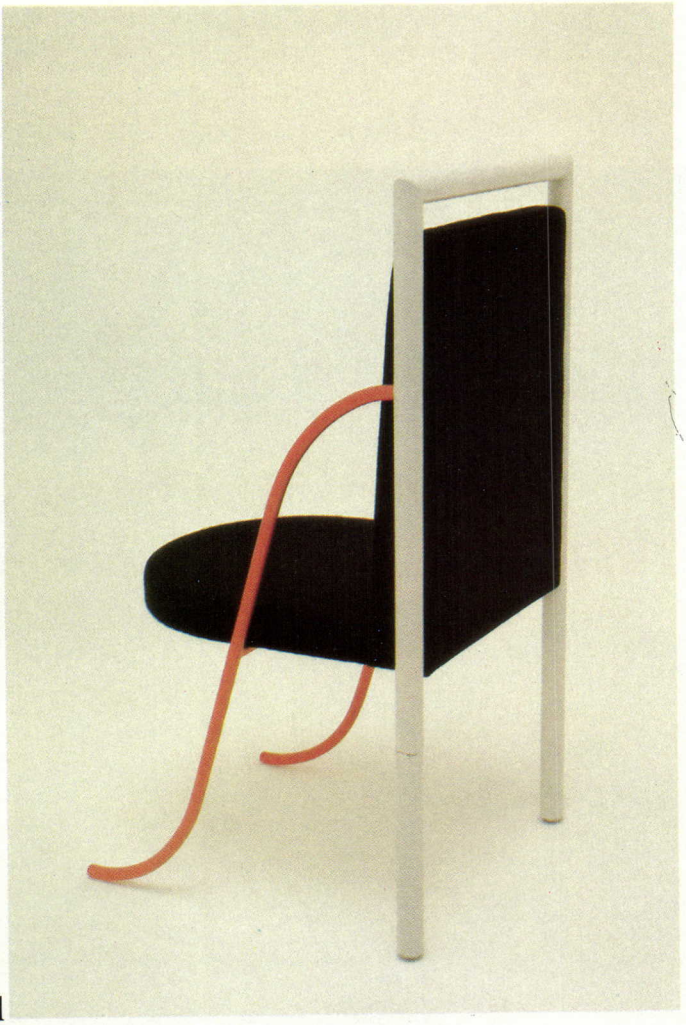
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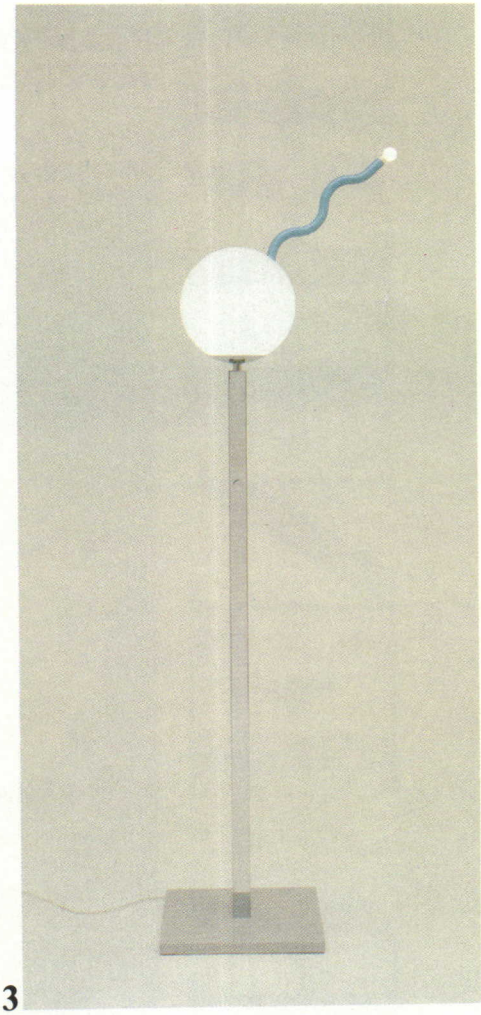
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Photographs by M. Hashimoto



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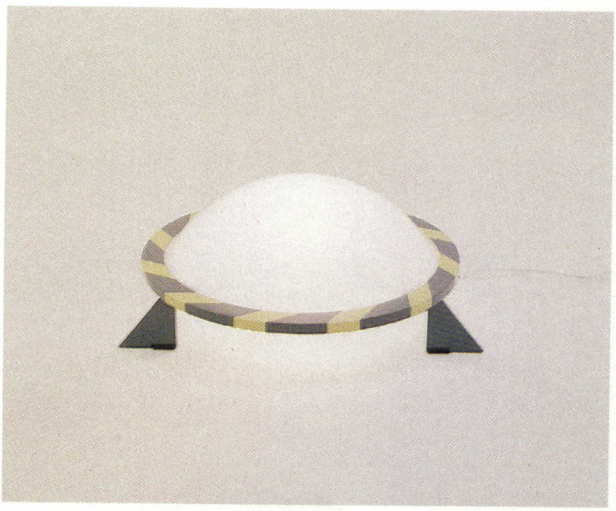
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Furnishings

As resources for design and objects of design. By Nora Richter Greer



5

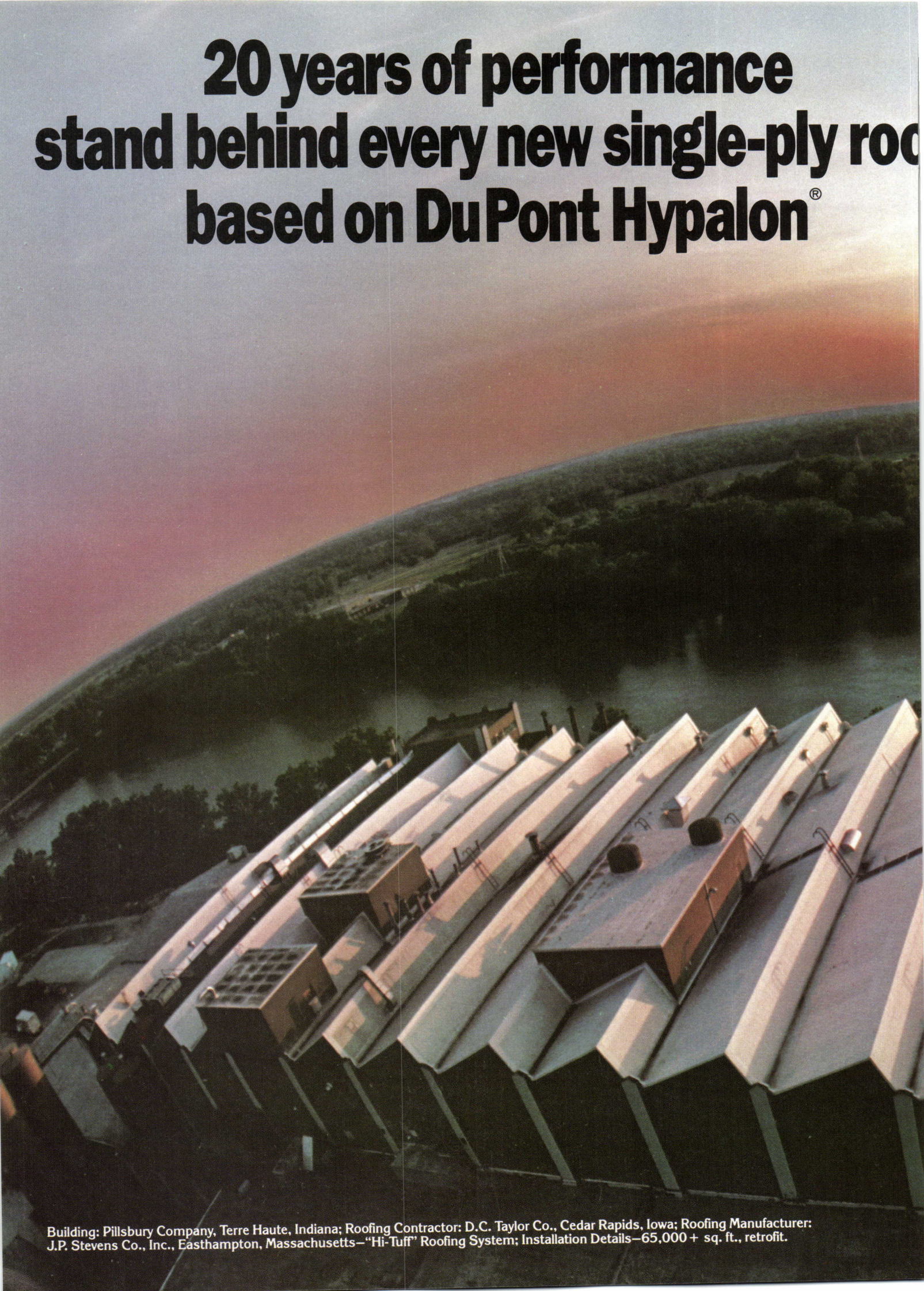
Japanese furniture designer and craftsman Sinya Okayama dislikes what he calls the "sacrifice of individuality" that has resulted from the mass production of furniture and other household goods. "I am displeased that each company has no unique design opinion or functionally distinctive statement," he says. "The most important thing is that you have a choice in what you create." From his studio in Osaka, Japan, Okayama creates fanciful, geometric, high-tech-inspired, "specialized interior objects."

For the Genji chair (1) a straight-backed seat is set into a U-shaped steel tube structure. Thinner red-painted steel tubes gracefully curve from the frame becoming both the armrests and the chair's front legs. The Crocodile bench (2) is covered in silver vinyl embellished with 10, one-watt, colored light bulbs. For the Satellite floor lamp (3) an otherwise ordinary chrome-plated pole lamp has a wormlike extension swirling off the globe. The Harbor Light side table (4), again, begins with a conventional shape—this time a triangular table top—that is playfully bisected by a polished brass rod topped by a small light bulb. The Second Car lamp (5) has a saucer-shaped black and white or black and yellow frame holding an acrylic resin globe. The saucer is lifted slightly by two triangular legs.

And seen below (6) from left to right are: the Top of the World shelf, the design of which moves from a heavy dark base to an almost disappearing top shelf; the Humming chair that has steel tube arms and back supports that seem to float in the air; the Police floor lamp with four long spindly legs rising to an inverted globe; the Kazenoko stool, the design of which juxtaposes two straight legs against one patterned leg; and the Baron table with a smooth silver top contrasting a gently rounded underside that rests on tapered black lacquered legs. □



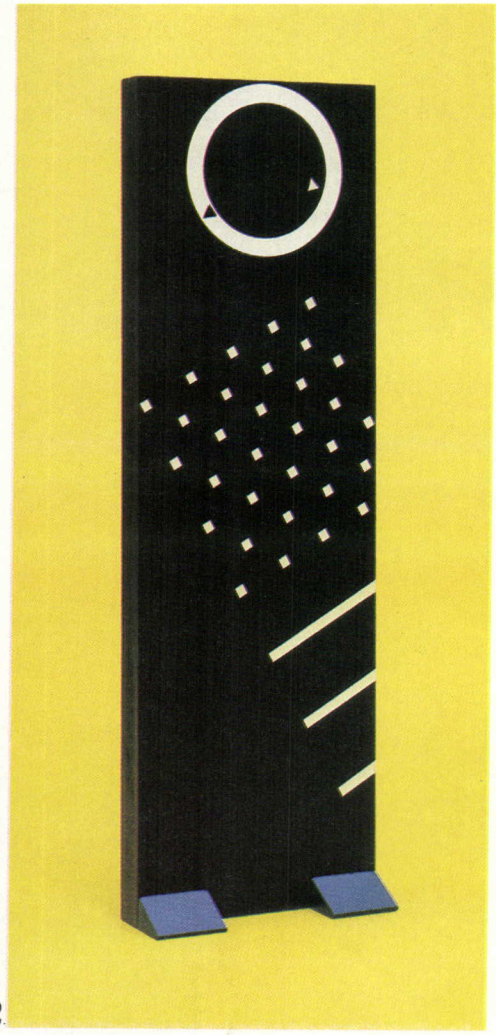
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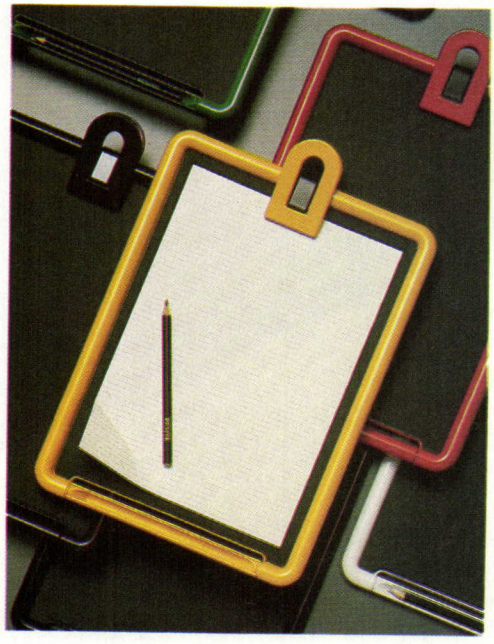
1



2

Products

A selection of notable offerings and applications.
By Lynn Nesmith



3

Kohler's artist limited edition series of lavatories and toilets is comprised of seven unique designs by five ceramic artists. Prototype patterns for the vitreous china fixtures are modified for production, and pieces are executed by technicians under the supervision of the artist. Each bath set bears a plaque with the artist's signature and the edition number. The "cactus cutter" pattern (1) by Art Nelson has a bold geometrical design in black and white. (Circle 221 on information card.)

The Howard Miller Clock Company's Tower One clock (2) by George Nelson stands on three bright blue wedge-shaped feet with a black columnar case screened with white dots and dashes. The minute hand is a rotating white disc with a black marker, and the black disc is the hour indicator. It is approximately 20 inches high and six inches wide and is powered by a quartz movement. (Circle 222.)

Appunto clipboards (3) by Raul Barbieri and Giorgio Marianelli for Rexite measure approximately 15x10 inches. They are available in seven standard colors (white, red, black, yellow, green, blue, and brown) with a black, soft plastic pad. A rotating holder along the bottom edge contains a Rexite pencil. (Circle 223.)

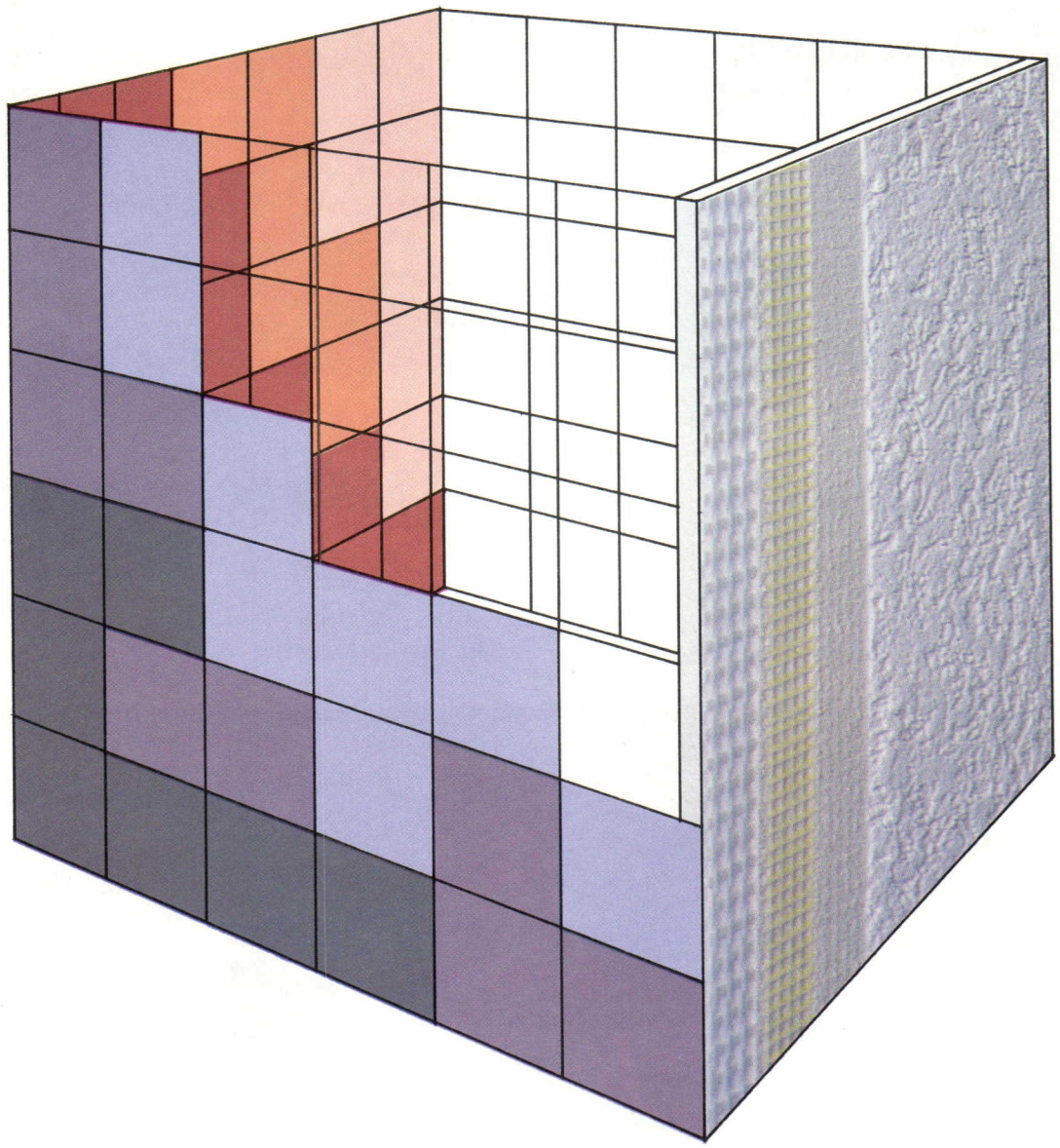
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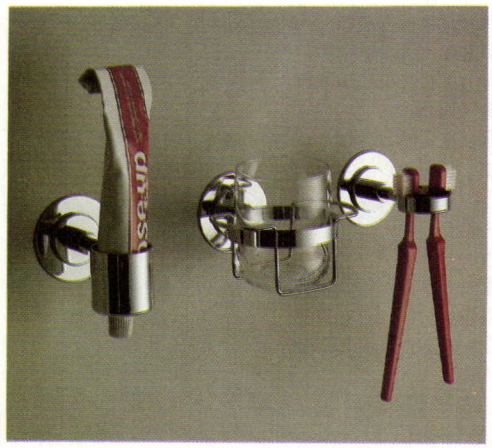
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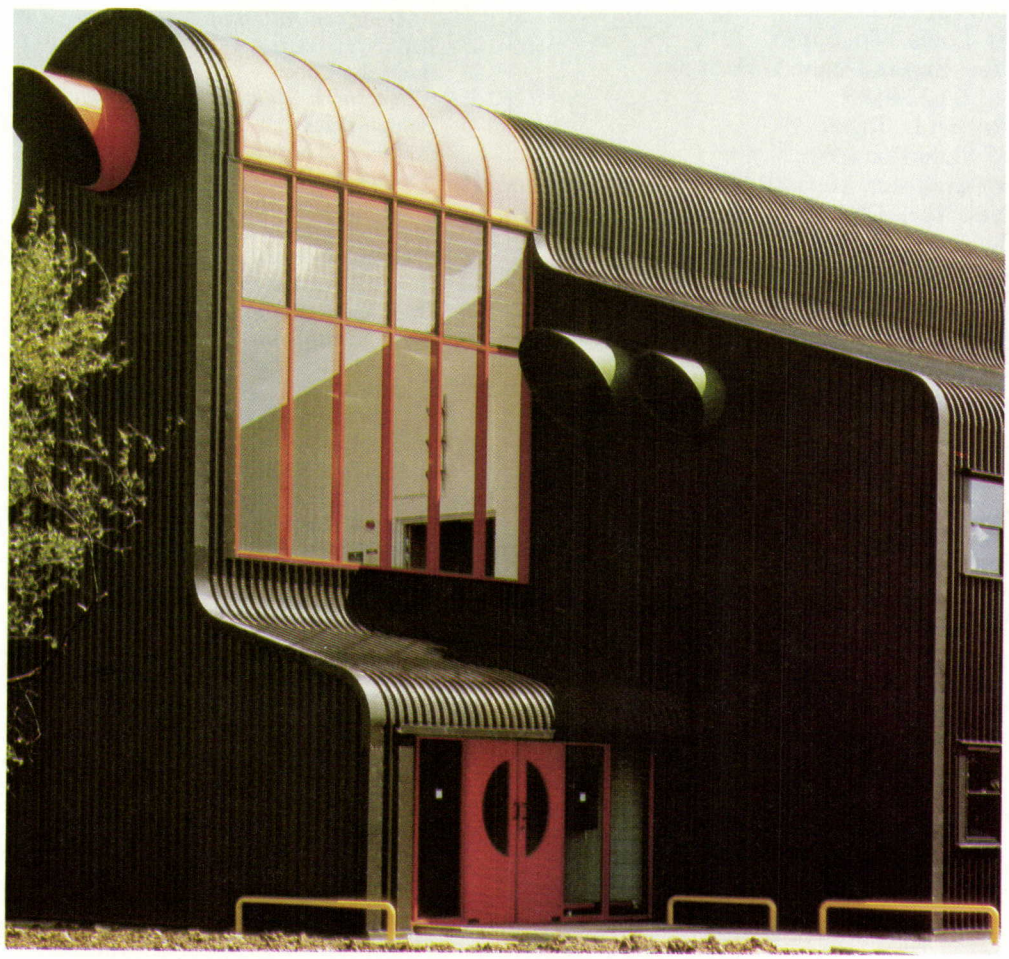
2

Products *from page 387*

The Ethospace interiors from Herman Miller (1) were designed by Bill Stumpf, in collaboration with Jack Kelley and Clino Trini Castelli, to allow workers more control over their own work spaces. The structural frame contains all necessary wiring and communication cables and supports small rectangular panel tiles, which can be finished and arranged in a variety of configurations. The removable tiles allow combinations of windows and full-height walls for privacy with a sense of openness. The frame is available in 16-inch height increments and full-height wall panels. (Circle 224.)

Kroin's bathroom fittings (2) are part of a modular plumbing system of coordinated mixing valves, outlets, and plates that were designed by Arne Jacobsen in 1967 and were selected for the design collection of the Museum of Modern Art. Available in 10 epoxy colors, polished brass and chrome, all accessories are surfaced mounted and include installation hardware. (Circle 225.)

Binkley's Flocad wall and roof system (3) is comprised of color-coated galvanized panels, molded glass fiber components, standard or curved flashings and trim, fitted closures, and concealed gutters. The system is compatible with all types of fenestration, door framing, and skylights, and corner sections and roof caps are available with factory mitered sections or molded corners. (Circle 226.) □



3

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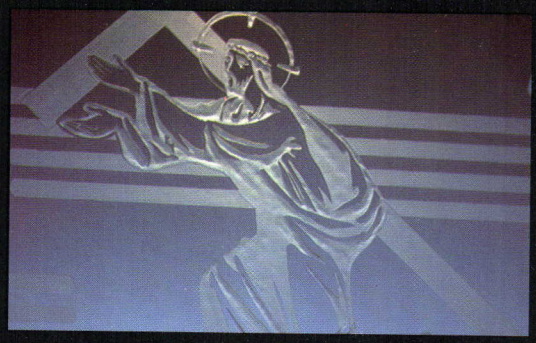
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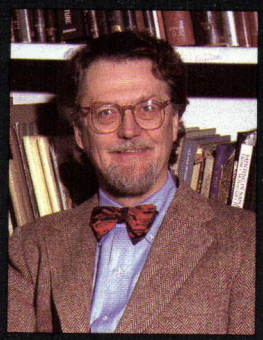
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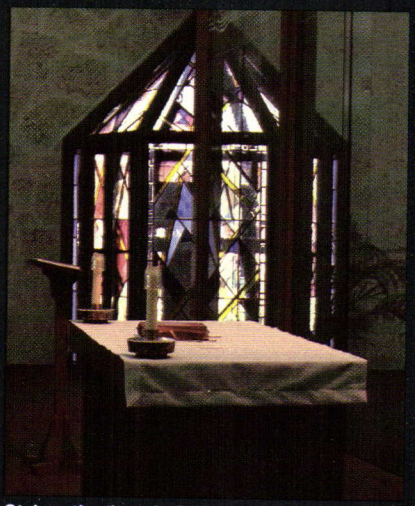
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